

LOST CO-CREATOR Q&A! DAMON LINDELOF ANSWERS THE FANS
SHANNON SHOCKER! MAGGIE GRACE RETURNS!
EXCLUSIVE SEASON TWO NEWS

LOST™

THE OFFICIAL MAGAZINE



THE BEAR IS BACK

Lost's Visual Effects Supervisor on the arctic attack

MATTHEW FOX
Diary from the island

EXCLUSIVE INTERVIEWS!

**SAWYER
MICHAEL
SAYID
SHANNON**

"The island will tell us what to do."

ISSUE #2
JAN/FEB 2006



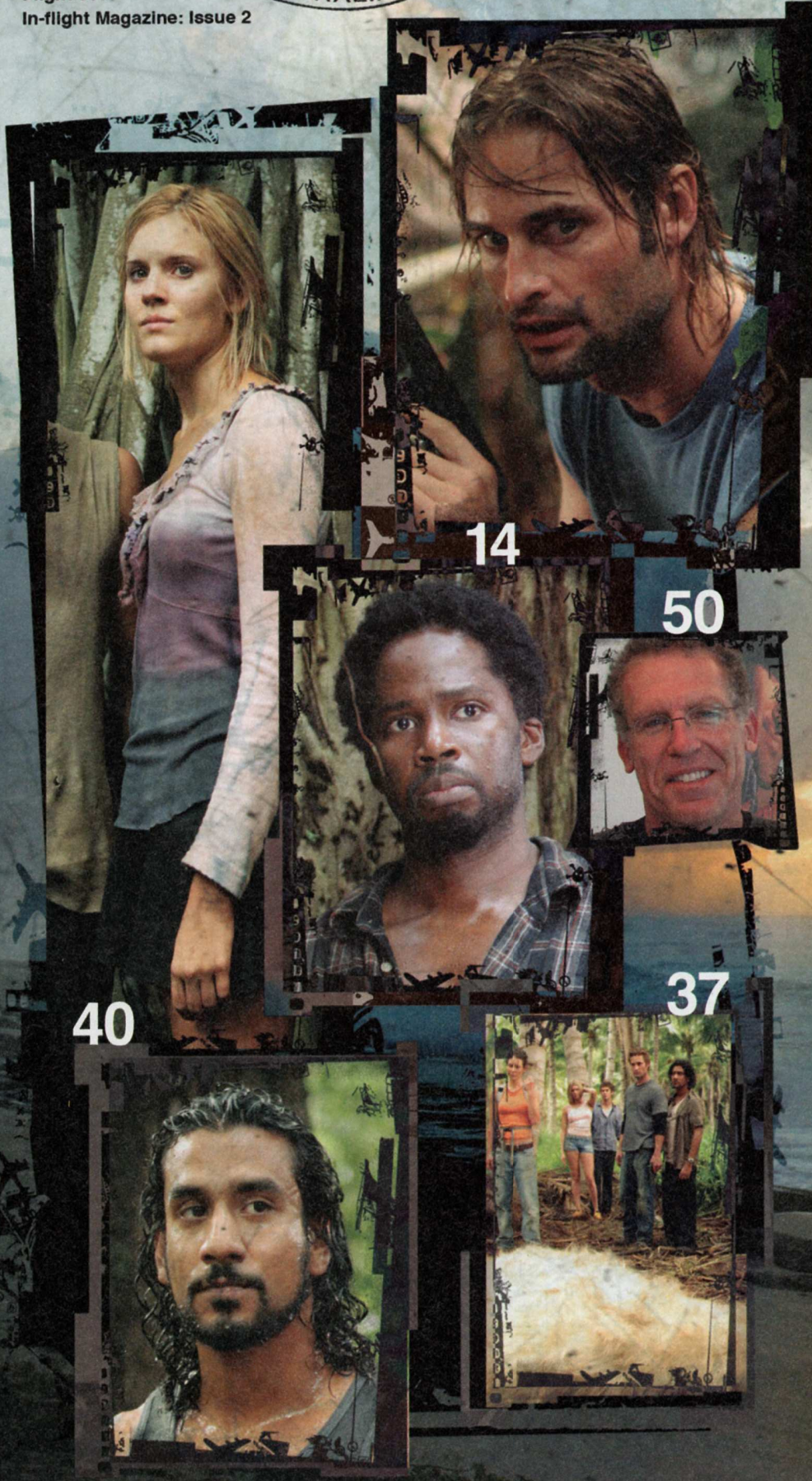
LOST

VOLUME 1 ISSUE 2
ARRIVED
JAN/FEB 2006
SYDNEY AIRPORT
2870
AUSTRALIA

Oceanic Airlines
Flight 815
In-flight Magazine: Issue 2

Check-In

In-Flight Entertainment



OCEANIC 815 ✈

22 FIVE ALIVE

The significance of Oceanic Flight 815 continues; for this issue, it's time to meet newly-discovered survivors from the tail section. We've got info on them you're going to want to know...

BY THE FIRE 🔥

14 JOSH HOLLOWAY & HAROLD PERRINEAU

Sawyer and Michael have gone from being sworn enemies to unspoken allies. Meet the actors behind the angry loner and the caring parent...

40 NAVEEN ANDREWS & MAGGIE GRACE

Whoever said love hurts wasn't kidding. The actors playing Sayid and Shannon's complex and compelling love story tell us about their island life...

DARK TERRITORY ☠

37 THE BEAR IS BACK

The Spanish comic... Walt's cuddly toy... and a very real, very angry animal – the image of a polar bear has remained significant. Here's how the beast was brought to life...

THE OTHERS ⚠

50 MEET... CARLTON CUSE

Unknown forces aside, *Lost Magazine* has its own 'Others' – the puppet-masters of the show. Get ready for Executive Producer Carlton Cuse to spill what he knows...

55 DAMON LINDELOF'S QUARANTINE & ANALYSIS

In the first of a very special regular Q&A zone, *Lost* Co-Creator/Executive Producer Damon Lindelof answers fans' burning questions...

UNDER THE HATCH ✖

58 DESTINATION: LA

The passengers of Oceanic Flight 815 may not have got there, but fans and Team *Lost* did for the first official *Lost* charity event...

➔ FREQUENT FLYERS' BONUSES OVERLEAF



LOST

The Official Magazine
ISSUE #2

Oceanic Airlines
Oceanic 815
Flight Manifest

EDITORIAL

Editor	Paul Terry
Designer	Karl Barr
Deputy Editor	Kate Lloyd
Assistant Editor	Ned Hartley
Administrative Assistant	Natalie Browning
Managing Editor	Brian J. Robb

CONTRIBUTORS:

Tara DiLullo, Bryan Cairns, Rod Edgar, Matt Ragghianti

VERY SPECIAL THANKS TO:

J.J. Abrams, Damon Lindelof, Bryan Burk, Carlton Cuse, Javier Grillo-Marxuach, Samantha Thomas, Melissa Harling, Bruce Gersh, Matt Ragghianti, Gregg Nations, Jean Higgins, Kevin Blank, Ron Yates, everyone at ABC for their time and support, Naveen Andrews, Matthew Fox, Maggie Grace, Josh Holloway, Harold Perrineau, Greg Grunberg, all of the cast's agents, managers and publicists, everyone at Channel 4 in the UK, and absolutely everyone that makes up 'Team Lost' for their hospitality, kindness and assistance in creating each and every issue of *Lost: The Official Magazine*.

TITAN MAGAZINES

Reprographic Operator	Angie Thomas
Production Creative Operator	Elena Kanaouris
Production Coordinator	Jackie Flook
Production Controller	Bob Kelly
Art Director	Oz Browne
Studio Manager	Marcus Scudamore
Circulation Assistant	Filiz Tumburi
Subscriptions Marketing Executive	Maria Mellins
Circulation Executive	Steve Tothill
Circulation Manager	William Pearson
Marketing Assistant	Dean Allen
Marketing Executives	Tracey Devin
	Jo Browne
	Ricky Claydon
	Anne Marie McBride
	David Woolf
	Ewan Davison
	Brian J. Robb
	Darryl Curtis
	Chris Teather
	Leigh Baulch
	Vivian Cheung
	Nick Landau

Press & Marketing Officer
Marketing Manager
Media Sales Executives

Managing Editors

Publishing Director
Operations Director
Executive Director
Publisher

DISTRIBUTION

US Newsstand Distribution
Total Publisher Services, Inc.
John Dziewiatkowski, 630-851-7683
US Distribution
Source Interlink
Curtis Circulation Company.
UK Newsstand
Comag, +44 1895 433600
Account Manager: Matt Pryce
Canadian Distributors: Kable Distribution Services
Australia/New Zealand Distributors:
Gordon & Gotch
UK/US Direct Sales Market:
Diamond Comic Distributors
Subscriptions: US: (1-877)-363-1310
www.expressmag.com
UK: +44 870 428 8221 lost@galleon.co.uk
www.titanmagazines.com

For information on advertising,
contact adinfo@titanemail.com
or call +44 20 7620 0200

www.titanmagazines.com

Lost: The Official Magazine Volume #01, In-flight Magazine #02, January/February 2006. *Lost: The Official Magazine* is published every two months by Titan Magazines, a division of Titan Publishing Group Ltd, 144 Southwark Street, London, SE1 0UP. TM & © Touchstone Television. All Rights Reserved. Titan Authorized User. ISSN# 1740-3626 TM# 8688.

Date: Sep 22
Flight Number: 815
Departs: Sydney (SYD)
Time: 10:00
Arrives: Los Angeles

Check-In

abc.com thefuselage.com

FREQUENT FLYERS

06 NEW TRANSMISSIONS

The *Lost* Writers reveal what lies ahead... the show's Emmy success is covered... everything *Lost*-newsworthy has washed up here...

11 VOICES FROM THE FUSELAGE

The fans... the theories... the views... the debates - they're all here for your consideration, plus an online guide to getting *Lost* on the web...

25 THE ISLAND & THE AGENTS

Alias and *Lost*, the creative universes of J.J. Abrams, are full of crossovers. Greg Grunberg played the pilot in *Lost* and *Alias*' Agent Weiss...

33 EXCLUSIVE POSTERS

Now that the show is well into its second season, whose side will you choose to display on your wall? The ladies of *Lost* or the *Lost* boys?

48 SALVAGED

We saw Michael design and build it, but exactly how did Team *Lost* create that raft? Cue: our behind-the-scenes exposé...

57 GET LOST

Need a fix of official *Lost* merchandise? Scope out what's available at ABC's ShopTheScene online store, right here...

63 DEAR DIARY

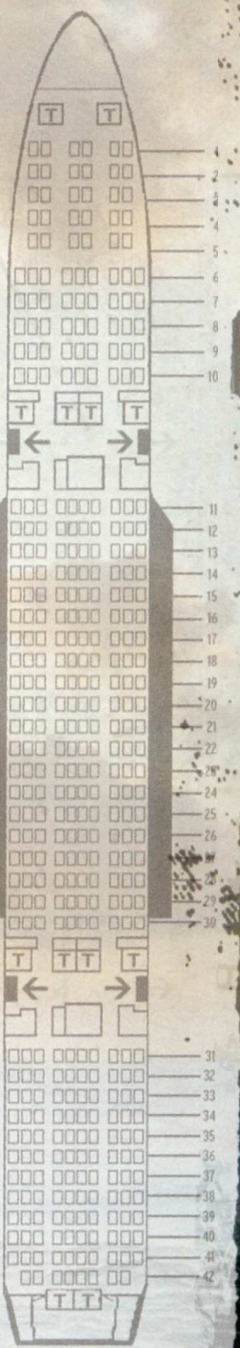
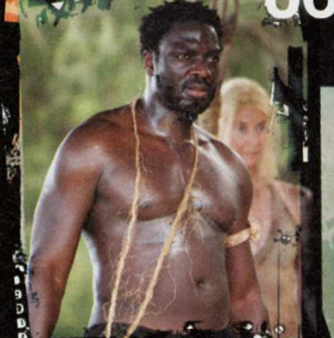
Every issue, a member of *Lost*'s cast/crew will tell us about a memorable day on the island. Matthew Fox, the floor is yours...

64 THE BLACK BOX

Lost Magazine's Black Box Recorder gives you access to script extracts and exclusive behind-the-scenes photography. This is the stuff of nightmares...

66 EXODUS

Among other exclusives coming to you in issue #3, get ready to share the fireside with Mr. Eko and Ana Lucia...



TODAY'S SPECIAL!

Make sure you ask your local specialist comic store to order you a copy of this beautiful Collector's Edition of issue #2! Content is the same as this issue, but the Kate cover is the rare Limited Edition version.
www.expressmag.com
www.titanmagazines.com



FLIGHT CREW

BUSINESS CLASS

SHIPPING

EXECUTE

New Transmissions

News from the *Lost* world and beyond...



UNEARTHED TREASURES

Just when you thought that Team *Lost* keeps all their secrets hidden... Writer/Supervising Producer JAVIER GRILLO-MARXUACH is here every issue with exclusive development news from the *Lost* Writers' Room...



Words: Paul Terry

How did you come to the decision to take Shannon's story where you did?

Every time you kill a character, you don't do it capriciously, you do it because it's really going to bring everybody else into terrible conflict and really mess up everyone's lives. And that's what we do here on *Lost* – we just mess up everyone's lives [laughs]!

What's interesting is that when she got together with Sayid, a lot of people questioned that. Our sense was that those two characters really helped bring things out of each other that hadn't previously been seen. Sadly, one of the things that happens on *Lost* is that when you put characters together like that, it's a real opportunity to use the

tragedy of what can happen on the island and bring characters to a dramatic conflict. To bring Sayid to a point where he's no longer hung up on Nadia – his dream lover from Iraq – created an opportunity to reveal that Shannon was not always a horrible person. It also put Sayid in a position where, just as he renounces that lost dream lover of his, he's faced with the tragedy of losing her. So it's something that the story dictated.

It was the same thing with Boone's death – we needed to bring those characters closer to tragedy. But we didn't just kill Shannon. Before she dies you really get to see what she was like and how she became who she is – and how that changes Sayid. He pledged his eternal love to Shannon, so it's really gonna cause an issue with Ana Lucia. Even though it was an accidental shooting, I don't think Sayid is in a position where he's going to forgive very easily.





What things should we be preparing ourselves for over the course of the next few episodes?

The interesting thing is that the people in the tail section have experienced the full wrath of 'the Others' and the 'monster'... but they don't know about any of the other mysteries of the island. They don't know about the hatch, the polar bears, the Dharma Initiative... so it's gonna be a real culture shock for them.

Some of these characters are not going to get along. You've got Kate and Ana Lucia – who will both have some kind of a relationship with Jack. What happens when Kate thought Sawyer was gone and now all of a sudden he's back?

We also have a Nigerian man, and as you know from last season, a Nigerian drug plane was found on the island. You have to wonder if there's a connection... Not to mention Charlie who is a drug addict and has a Virgin Mary statue full of heroin. He hasn't broken it yet, but eventually we'll have to deal with the repercussions of that.



Let's talk Dharma...

As with the hatch, there will be more revelations about the Dharma Initiative, but it's all going to come at times when it's going to affect the characters most. What we try to do is to intertwine the character drama with the revelations, so that the revelations always come at the worst possible time [laughs]!

We are committed to the Dharma Initiative and we put it in there for a reason. Its history is very important. Slowly over the season you will be learning a little bit more about that. You have not seen the last of Dharma, but it's going to be a little while before you find out a little bit more. I like to think that with the Orientation film we gave a lot.

What does the shark's imprint/tag by its tail imply?

Sharks don't just get Dharma Initiative tattoos on them for no reason [laughs]! Unless they're very hip, savvy sharks [laughs]! The island is a very mysterious place.

The Dharma Initiative was a communal research facility on the island. A lot of scientists and free-thinkers got together to do a lot of different kinds of research: psychiatry, zoology – and remember that with the zoology part of the film you saw some polar bears. It's possible there were some animal aggression studies going on there, as well as human psychology experiments and a whole variety of other things.

The Dharma Initiative was founded by two peacenik Grad students who were trying to get to the bottom of a lot of mysteries about human behavior.

There are at least six bunkers on the island, and they were devoted to a lot of different kinds of research. That's going to open up a lot of different avenues for us to tease you with what the kind of research was, and how it's evolved now that the Dharma Initiative seems to have fallen into disrepair. A lot has happened on the island and the Dharma Initiative is just the tip of the iceberg...

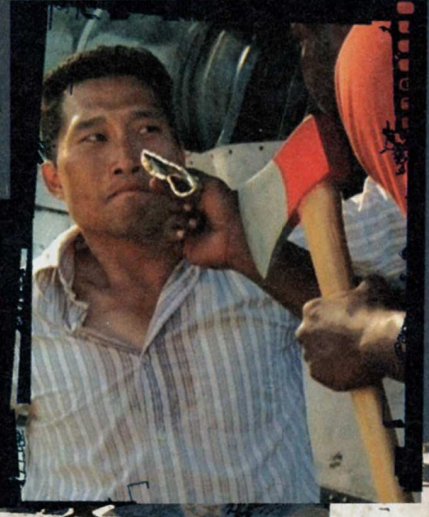


Are all of the script pages you post online jokes or are some abandoned story ideas?

[Laughs] I think that it's interesting to look at those script pages, because, sometimes they get things wrong, but sometimes they get them right... I think you have to look at those pages very closely – sometimes those pages have more in them than you think. Will you be seeing 'Zombie Walt' or 'Clone Jack'? Probably not, but I think in everything that we do, there are hints of things that are happening. You have to look at *Lost* as an intricate puzzle. Some of the things that seem least likely are the things that are most likely. [Go to: www.oceanicflight815.com and click on the barcode. Type: `theislandiswaiting` – no spaces – and click submit...]

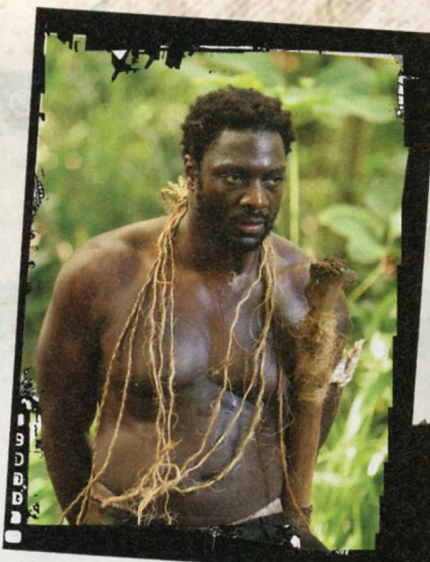
Got a favorite fan theory you've heard lately?

My favorite one that I keep seeing all over the place, that is patently incorrect, is about Jin's watch: it's actually carrying an ultra-secret chip that was being manufactured by Sun's father for less than honorable purposes. The reason why Jin has protected the watch so jealously is that someone on the plane wanted to steal the chip from him – and he doesn't know who it is. All of which is really totally wrong [laughs]! But that's the great thing about the show – it engages the fans' minds in a huge way, and they come up with all sorts of ideas. Part of the fun of being a fan of *Lost* is that we don't just come out and tell you everything immediately. There's this wide open canvas to project all sorts of things on. And that's a very cool thing... wrong though it may be half the time [laughs]! ☹️



MORE TRANSMISSIONS OVERLEAF ➔

New Transmissions



LIBBY! ANA LUCIA! MR. EKO! DESMOND!

New regular and recurring cast members bring wildly different dynamics to *Lost*...

The most recent addition to season two's regular casting is **Cynthia Watros, who plays Libby** – a therapist before her life on the island. Co-Creator Damon Lindelof reveals, "What's really cool about her character is that she's going to bring a flavor to the show that doesn't exist right now. She's not as intense as some of the other characters. She's that person you want in the trenches with you who can take lemons and make lemonade."

Watros had roles on the soap operas *The Guiding Light* and *Another World* and played Erin Fitzpatrick on TV drama *Titus*. Her film credits include *Yellow Bird* and the upcoming *American Crude*. Her casting follows the addition of **Adewale Akinnuoye-Agbaje as Mr. Eko**, and **Michelle Rodriguez as Ana Lucia Cortez** – survivors of Oceanic Flight 815's crashed tail section. "[Ana Lucia] has two backstories," explains Lindelof.

"One: everything that happened pre-crash, and two: everything that happened between the crash and when we meet her." Lindelof also reports that Rodriguez's character will turn the love triangle between Jack, Kate and Sawyer into "a romantic trapezoid," describing Ana Lucia as a "no nonsense, matter of fact, take-charge kind of girl."

"That's interesting... but honestly I haven't the slightest clue because so far this season Jack and Ana Lucia haven't met," says Rodriguez. She sees her character as "a good girl but willing to be a bad girl if it involves survival. She's not your martyr type."

Also, in 'recurring' status **Henry Ian Cusick plays Desmond**, the recently-fled former resident of the hatch. During an exclusive chat with *Lost Magazine*, Writer/Supervising Producer Javier Grillo-Marxuach discussed the mysterious character from

Jack's past. "Desmond has been very popular. I think that whenever we don't kill a character and they just run off – like Desmond and the French woman – I think there's always a very good chance that you're going to see that character again... and it's not going to bode well when they come back [laughs]!" Should fans be expecting a return-to-the-hatch homecoming sometime soon from Desmond? "Can I tell you for sure that Desmond will be back?" ponders the Supervising Producer, "No, but what I can tell you is that if he does come back, it's gonna be because there's a lot of trouble to be had [laughs]!"

BRAND NEW CHARACTER INFO: CHECK IN AT THE 'OCEANIC' SECTION FROM PAGE 22 PLUS: DON'T MISS LOST MAGAZINE #3 (ON SALE FEBRUARY 7, 2006) FOR EXCLUSIVE 'BY THE FIRE' TALKS WITH MICHELLE RODRIGUEZ AND ADEWALE AKINNUOYE-AGBAJE

SIX EMMY WINS FOR LOST!

Lost emerged triumphant at 57th Annual Emmy Awards, taking a total of six trophies...

Here are the categories that *Lost* managed to successfully convert from nominations into wins:

WON! • OUTSTANDING DRAMA SERIES
Other nominees: *Deadwood*, *Six Feet Under*, *24*, *The West Wing*.

"Thank you for believing in our show," said Co-Creator Damon Lindelof as he collected the award. He thanked Emmy voters, ABC and Touchstone. Addressing criticism of the show's unresolved mysteries he said "We know it can be frustrating – bear with us. But we could not feel more gratitude to all the people who let us do the work – our wives, our families, our mommies, our daddies... thank you so much. Thanks for getting *Lost* with us. We are really, really appreciative."



KATE'S TV GUIDE AWARD



Evangeline Lilly has been named 'Favorite New Star' by the readers of *TV Guide Canada*...

Lilly featured on the cover of the July 30 – August 5 issue of the magazine, and was voted as the readers' 'Favorite New Star.'

Also, Lilly and her co-star Matthew Fox's characters Kate and Jack came second in voting for characters readers wanted to see develop a romance. They finished behind *CSI*'s Sara and Gil. "Lost's Jack and Kate took second place," noted the magazine, "Maybe it's because most of you would like to keep Ms. Lilly for yourselves? She's your favorite new primetime star."

WON! • OUTSTANDING DIRECTING FOR A DRAMA SERIES: J.J. Abrams (*Lost – Pilot*)

Other nominees: Quentin Tarantino (*CSI: Crime Scene Investigation – Grave Danger*), Gregg Fienberg (*Deadwood – Complications*), Peter Horton (*Grey's Anatomy – A Hard Days Night*), Scott Winant (*Huff – Nuts And All Messed Up*), Peter Tolan (*Rescue Me – Pilot*), Alex Graves (*The West Wing – 2162 Votes*)
 "Our goal is to frustrate the hell out of you," joked *Lost* Co-Creator/Executive Producer J.J. Abrams. "But seriously folks, ABC has been remarkably supportive of the show. I can't imagine the stories going anywhere else. It feels like we're right where we're supposed to be. As much as we would have hoped, you never expect it. We're just grateful the show is being recognized."

WON! • OUTSTANDING CASTING FOR A DRAMA SERIES:

April Webster, C.S.A.
 Mandy Sherman, C.S.A.
 Alyssa Weisberg
 Veronica Collins
Other nominees: *Deadwood*, *Grey's Anatomy*, *House*, *Nip/Tuck*, 24

WON! • OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A DRAMA SERIES: Mary Jo Markey (Editor)

Other nominees: *Deadwood* (*A Lie Agreed Upon: Part 1*), 24 (7:00am-8:00am), 24 (6:00am-7:00am), 24 (7:00pm-8:00pm)

WON! • OUTSTANDING MUSIC COMPOSITION FOR A SERIES: Michael Giacchino

Other nominees: *Carnivale* (*Lincoln Highway*), *House* (*Pilot*), *The Simpsons* (*Treehouse of Horror XV*), 24 (2:00am-3:00am)

WON! • OUTSTANDING SPECIAL VISUAL EFFECTS FOR A SERIES: *Pilot*

Kevin Blank (Visual Effects Supervisor)
 Mitch Suskin (Visual Effects Supervisor)
 Archie Ahuna (Special Effects Supervisor)
 Jonathan Spencer Levy (CGI Supervisor)
 Benoit "Ben" Girard (CGI Supervisor)
 Laurent M. Abecassis (CGI Supervisor)
 Kevin Kutchaver (Visual Effects Composer)
 Steve Fong (Visual Effects Composer)
 Bob Lloyd (Visual Effects Composer)
Other nominees: *Battlestar Galactica* (33), *Battlestar Galactica* (*The Hand of God*), *Stargate Atlantis* (*Rising*), *Stargate SG-1* (*Reckoning: Part 2*)

WANT TO GET LOST? SUBSCRIBE NOW!



Save 15% when you subscribe to **LOST** THE OFFICIAL MAGAZINE

Visit www.titanmagazines.com today!

New Transmissions



LOST'S CO-CREATOR TACKLES WOLVERINE AND HULK

Damon Lindelof is making his debut as a comic writer, penning Marvel Comics' *Ultimate Wolverine vs Hulk...*

This December *Lost* Co-Creator/Executive Producer Damon Lindelof will be writing *Ultimate Wolverine vs Hulk*, which tells of the first ever meeting of the Marvel characters. Damon Lindelof was approached to write the series by Joe Quesada, Editor in Chief of Marvel Comics. "I'm an enormous fan of Lindelof's work, which is all about human drama," explained Quesada. "I know his take on this series will thrill traditional comic fans and definitely appeal to a whole new audience of fans drawn to his amazing creativity and storytelling ability."

The amazingly popular *Ultimate* line from Marvel Comics takes established characters and retells their stories for a 21st Century audience. *Ultimate Wolverine vs Hulk* sees reports start coming in of the Hulk's re-appearance – even though Bruce Banner has been presumed dead since his trial and apparent execution by the US Government. Wolverine of the X-Men is sent to investigate...

Lindelof has revealed his long-running affection for Marvel Comics. "I actually owned *Hulk* #181 when I was a kid," he said, referring to the comic which featured the first full appearance of Wolverine. "Then my mom threw it away! I can't believe how lucky I am to have the chance to re-introduce these two iconic characters to each other in the no-holds-barred world of the *Ultimate* universe."

Chance being the operative word, as Lindelof told SCI FI Wire that his latest endeavor happened because of a game of cards. "I play poker with a bunch of guys, including Sam Simon [one of the Executive Producers on *The Simpsons*] and, during one game, I mentioned how I would love to write a comic book," Lindelof said in an interview. "Sam said, 'Let me call my friend Joe [Quesada, Editor in Chief at Marvel Comics].' The next day, I get an email from Joe saying, 'I hear you want to write a comic book.' I said yes!"

Ultimate Wolverine vs Hulk will be available at all leading comics shops in December.

HURRICANE EFFORTS

The cast have joined the efforts to help victims of Hurricane Katrina, holding a special fund-raising autograph event in Hawaii...

Hurricane Katrina struck the U.S. in late August, with devastating consequences for Mississippi, Louisiana, Alabama and the Florida Panhandle. New Orleans was badly hit, with thousands of people left homeless.

"We mulled over the option of actually hosting a family or two [in our New York City home] but didn't know how practical it would be given my work schedule," said Harold Perrineau (Michael). He continued, "We thought about going to New Orleans to help, but it didn't make sense when what they really need are skilled people."

While Perrineau was on set, his wife Brittany called the Hawaiian branch of the American Red Cross seeking ideas on how they might help. "They wondered if the *Lost* cast would sign some autographs and have their pictures taken with fans to raise money," reported Perrineau. "Boom! We both knew that was the answer." Each co-star agreed to be a part of the plan.

The special autograph and photograph signing session was held on September 10, at the Hilton

Hawaiian Village Beach Resort & Spa in Waikiki. Matthew Fox said, "This is how we're trying to help. Raise some money and maybe, just maybe, ease someone's suffering. I have some friends down in Louisiana. It's been really tough on them."

An estimated 3,000 people were present, with

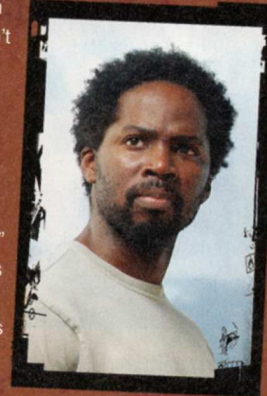
Hilton Hotel staff overwhelmed by the numbers. "We didn't expect this," said the hotel's PR manager Dara Young.

New *Lost* cast member Adewale Akinnouye-Agbaje (Mr. Eko) told members of the public that he had friends who were affected by Hurricane Katrina. "If you can, give," he told one man. "If you can't give, still give."

A total of \$20,250 was raised for the American Red Cross, and helped to raise awareness of the

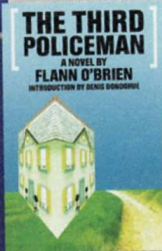
local branch's work training people to go into areas ravaged by Hurricane Katrina.

Perrineau said, "We play people in a desperate situation, but feel compelled to help those in a *real* desperate situation. We only understand a small amount of what they must be going through, because every day we get to go home."



MYSTERIOUS BOOK PROVIDES ANSWERS?

Attention surrounds novel *The Third Policeman*, thanks to its appearance in the second episode of *Lost*'s new season...



Written by late Irish novelist Flann O'Brien and first published in 1967 the comedic tale is narrated by a man who has committed a robbery and a violent murder. While trying to retrieve a black box he believes to contain money the narrator begins to move into a stranger

world filled with irrational concepts, objects and locations. These include a device which collects sound and converts it to light, an underground chamber called 'Eternity' where thoughts can come true, and people who have exchanged atoms with their bicycles.

The Third Policeman featured in episode #202, *Adrift*, written by Javier Grillo-Marxuach and Craig Wright.

Wright revealed that O'Brien's book "was chosen for a very specific reason." Although secretive about that reason, Wright said "Whoever goes out and buys the book will have a lot more ammunition in their back pocket as they theorize about the show. They will have a lot more to speculate about – and, no small thing, they will have read a really great book."

Publishing rights to *The Third Policeman* are currently held by Illinois-based Dalkey Archive Press. Two printings of the book over the last six years have sold 15,000 copies. However, Dalkey has now ordered a new batch of 10,000 copies in anticipation of the possible demand created by the book's appearance in *Lost*.

"It's going to be huge," says Dalkey Archive Press Development Director Chad Post.

LOST NOVELS

A collection of novels based on *Lost* will be published by Hyperion...

November 1st saw author Cathy Hapka's book *Lost: Endangered Species* kick-start Hyperion's novel series. Hapka's previous work includes the children's books *Sinbad Legend of the Seven Seas* and *My Sparkle*

Purse, a series of *Bionicle* and *Star Power* books, and *Alias: Skin Deep*, based on *Lost* Co-Creator J.J. Abrams' ABC spy drama.

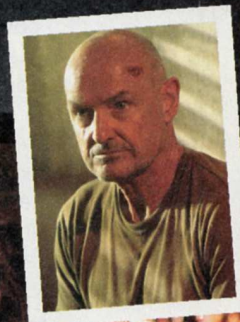
Lost: Endangered Species is out now with a recommended retail price of \$5.99.

Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



Got something you want to say about *Lost*? Then we want to hear it.
Email: voices@titanemail.com OR transceiver@titanemail.com
Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.



A SHARK TAIL

"Alright, here's what I'd like to say: I would just like to remind *Lost* fans to use their acute sense when watching *Lost*. There are tons of things you might not necessarily notice on a first-time viewing. For example, in the hatch you see the numbers 108 twice. 108 is actually the numbers added up. Also, the shark that Michael and Sawyer encounter has an engraving/imprint near its tail almost identical to the symbol that has been seen throughout the hatch. The producers are clever to let loose clues like this and we must decipher them."

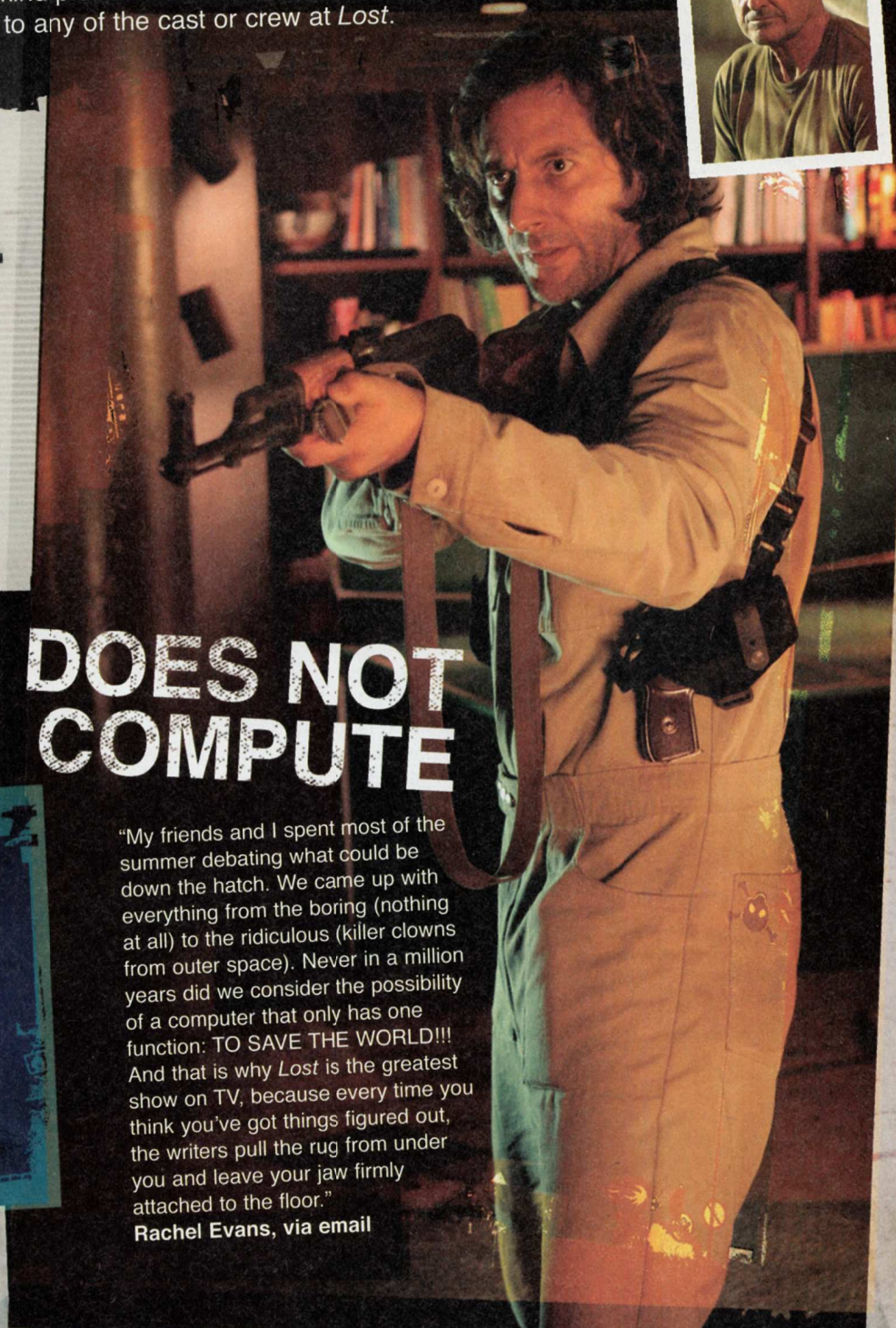
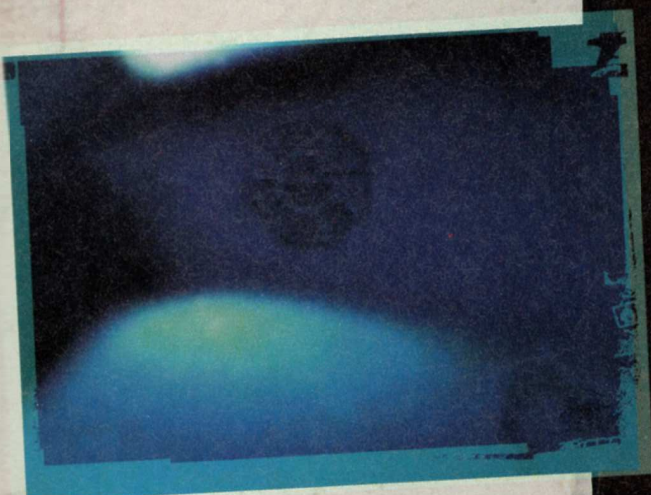
Nicholas Gatto, Norristown, PA

Well spotted Nicholas. Don't miss the next issue – we'll be looking at that shark attack sequence...

DOES NOT COMPUTE

"My friends and I spent most of the summer debating what could be down the hatch. We came up with everything from the boring (nothing at all) to the ridiculous (killer clowns from outer space). Never in a million years did we consider the possibility of a computer that only has one function: TO SAVE THE WORLD!!! And that is why *Lost* is the greatest show on TV, because every time you think you've got things figured out, the writers pull the rug from under you and leave your jaw firmly attached to the floor."

Rachel Evans, via email



Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...

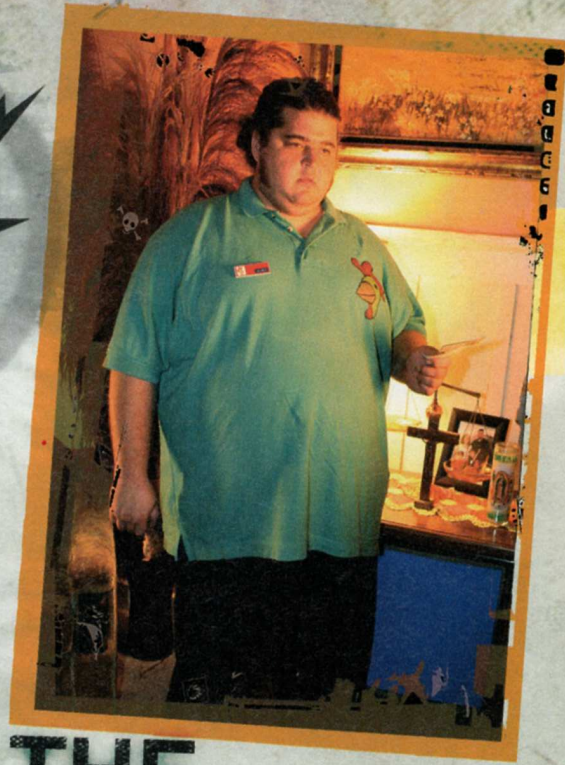


QUESTION AND ANSWERS (PLEASE)

"Hi, I just have to say this, what a fantastic first issue of *Lost Magazine*! I couldn't put it down until I had read it all. Claire and Charlie are easily the best two characters on the show and I hope they get a relationship going, they'd make a great couple. Anyway, what's up with this hatch? Hope it's something spectacular, it would be disappointing if it turns out to be something very rubbish."

Colin Radburn, Ayrshire, UK

As our US readers will tell you Colin, the contents of the hatch are very spectacular indeed. You won't be disappointed!



THE NUMBERS GAME

"My theory is that Leonard and Sam Toomey (in episode #116 *Numbers*) were not at a listening post at all but were down in the hatch before Desmond and they had to type in the numbers every 108 minutes. Which would explain Leonard's constant number mumbling and why he kinda flipped out when he heard Hurley used them for the lottery."

Bo Wisneski, via email

AMAZING GRACE

"Oh my God. I thought the first season of *Lost* was awesome but season two knocks season one into a cocked hat. Mr. Eko! The contents of the hatch! THE OTHERS! The numbers! The Tailies! I can't remember when I last watched a television show that quite literally had me on the edge of my seat from start to finish. Can I just say how much I will miss Maggie Grace as Shannon Rutherford? I was shocked beyond belief when she was shot. Who'll be next I wonder?"

Michelle Robinson, Sydney, Australia

Shocking indeed, Michelle. The island is definitely proving itself to be a very, very dangerous place this season. Keep those theories coming in folks, we love hearing from you...

FLASH IN THE PAN

"Less flashbacks, more island! That's what I would like to see on *Lost*. As much as I am enjoying season two, every time we flash back to a characters' past (even the hilarious Hurley's) I find myself screaming, 'No, no, go back to the island!' I love the way the characters all seem to be connected in their past lives, but the island is well and truly where the action's at!"

Steve Allen, via email



BETTER THAN EVER!



"I just want to say how much I am enjoying season two of *Lost*. The show has managed to maintain the same air of suspense that made season one so great and I am as enjoyably confused as I was last season (I never thought I'd be happy to have so many of my questions go unanswered). I love the way the storylines could literally go in any direction and probably will. I need to see a few more episodes because I can't confidently say season two is better than season one, but from what I've seen so far it definitely has the potential to be. Your magazine rocks by the way!"
Sam New-Thomas, via email

Many thanks Sam, and to all the *Lost* fans who have been getting in touch and letting us know how much they like the magazine. We're committed to making each issue something that you can get analytical about, and derive as much entertainment from as the show itself.

Don't stop sending in your thoughts and ideas – we read every single one of them.

READING BETWEEN THE LINES

"You know you're hooked on *Lost* when you find yourself scouring pages 4, 8, 15, 16, 23, and 42 of the first issue of the (great!) new magazine, searching for clues. Or hidden symbols. Or polar bears. I didn't find anything... but that doesn't mean it's not there!"

Sharon Nuttycombe,
Sherwood Park, AB, Canada

Well, far be it from us at *Lost Magazine* to give any of our secrets away, but maybe, just maybe you should go back and investigate those pages. We take the numbers pretty seriously here on the magazine – hint: don't just look at those specific pages for things hidden in the design...



Voices from
the fuselage

THE FANG... THE THEOPHILE... THE VOICES... THE DEVIATOR

LOST ONLINE?

Getting *Lost* on the web? There is a huge amount of stunning *Lost* sites out there, and each issue we'll be listing some that require your attention...

www.abc.go.com/primetime/lost/

The official ABC site has a forum, image gallery and a great online store

www.thefuselage.com

Official forum for the crew and cast of *Lost* – come and say hello

www.oceanicflight815.com

Click on the barcode and type in "theislandiswaiting" for hidden content

www.hansofoundation.com

Forums galore – the secrets of the numbers will be discussed

www.channel4.com/lost

This UK TV station has an impressive site with a spooky flash animation section

www.thetailsection.com

A well maintained fan site with detailed discussion of *Lost* episodes.

www.driveshaftband.com

A great fan site, with downloadable Drive Shaft videos and mp3s

www.blackrock.nl/

You have exactly 108 minutes to reset the clock using the numbers

www.dharmaindustries.com

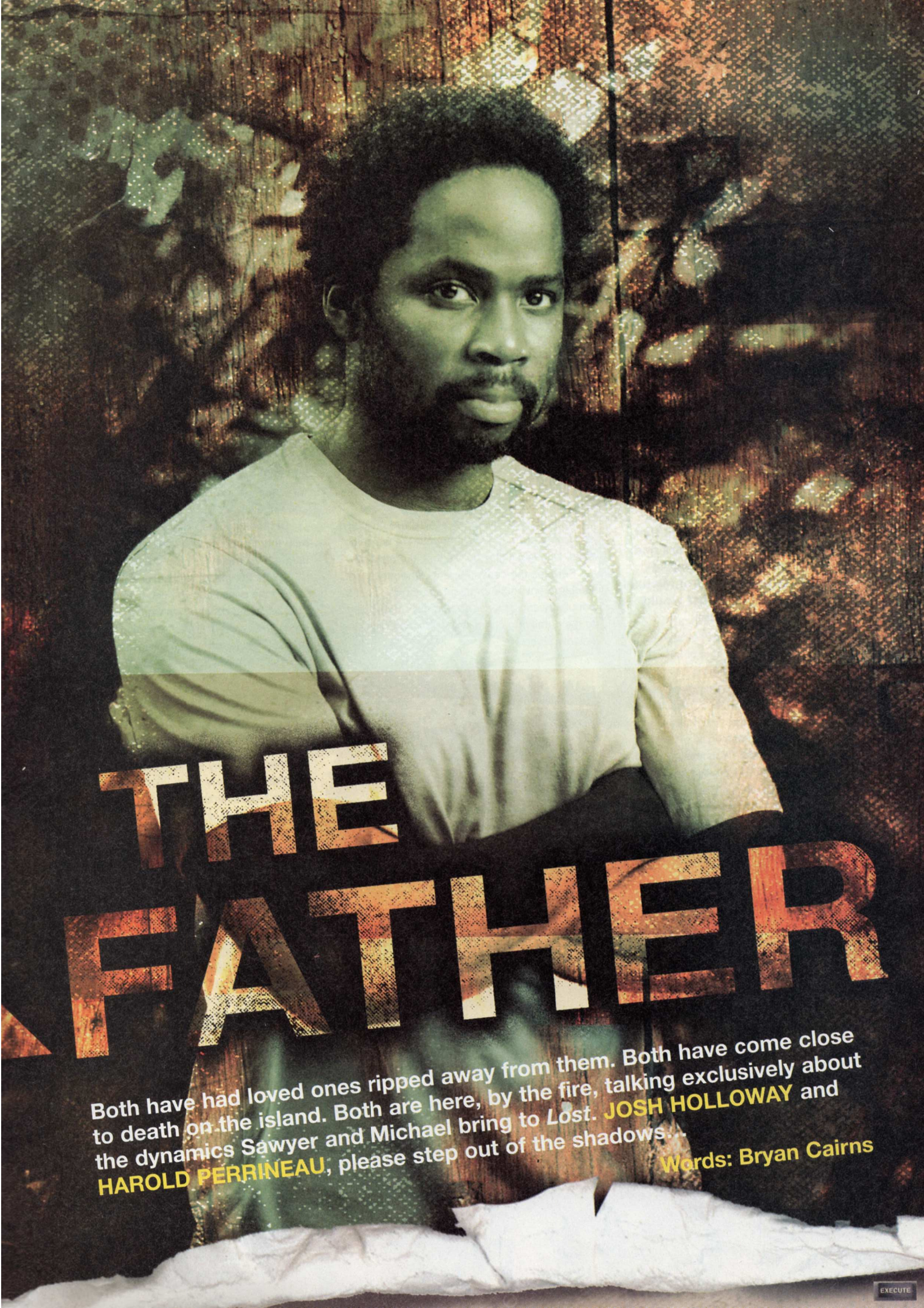
As mysterious as the Dharma Initiative



Get in touch and tell us which sites you have been getting *Lost* on...

SINISOR

SEASON TWO
LOST
SPOILER ALERT



THE FATHER

Both have had loved ones ripped away from them. Both have come close to death on the island. Both are here, by the fire, talking exclusively about the dynamics Sawyer and Michael bring to *Lost*. **JOSH HOLLOWAY** and **HAROLD PERRINEAU**, please step out of the shadows...

Words: Bryan Cairns



"Michael and Walt, who have these titles of father and son, are the biggest strangers of all. They have no idea who the other person is even though they have these titles which suggest they know each other intimately."

— Harold Perrineau

Boarding

Oceanic Airlines flight 815, Michael Dawson could never have anticipated the plane would hit turbulence, plummet from the sky, and crash on a remote Pacific island. As one of the survivors, he has since struggled to protect his son Walt from the unknown and bizarre mysteries that surround them. Millions of viewers and six Emmy Awards later, actor Harold Perrineau, who plays the part of Michael, admits he never fathomed *Lost* would become such a phenomenon.

"I really didn't," says Perrineau, who graciously agreed to do this interview at 7:30am on his day off. "I thought it was a really good show and my wife was like 'I think this is going to be the biggest show ever.' And I kept going 'What does that mean?' And she's like 'the biggest show ever.' And I am like 'What does that mean? Ever... as in the history of TV?' She really believed it, so I was like, 'Right on!' I had no idea and I thought maybe I'd get a year or two out of it. I have a long history of doing shows that are critically acclaimed but not a lot of people are watching them. I thought it may be like that, but who knew?"

Perhaps the casting agents who amassed the large ensemble of talented actors... *Lost*'s popularity can at least be partially attributed to their amazing chemistry which naturally fell into place.

"The only way I can explain it is the parallels of what is going on in the show, and what is going on with the island, is true," offers Perrineau. "We are sort of secluded on the island together. We're all actors, all here doing the show, and all feeling a lot of the same pressures of doing publicity and getting our work done. In that sense, we all get each other because we are all in a similar boat. We all have to stick together and be there for each other in the exact same way they are forced to on *Lost*. If we were in Los Angeles, we could all go our separate ways."

Did the infamous midnight skinny dipping help them bond as well? "No comment," laughs Perrineau.

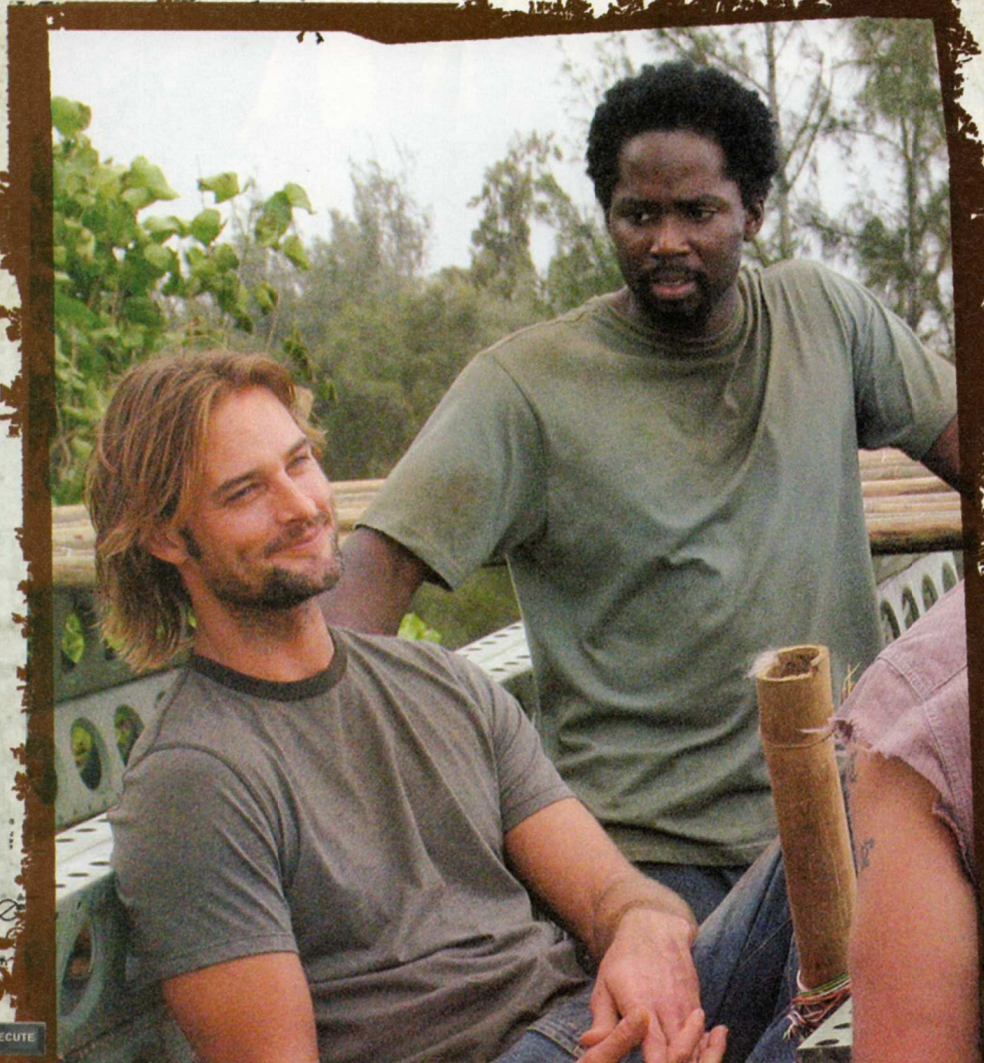
Unlike Perrineau, Michael can be a bit rough around the edges but who can blame him? A New York artist and construction worker, Michael has only a few days with Walt after picking him up in Australia, where he was being raised by his recently deceased mother. Although family, the two had not interacted in several years and it was that fractured relationship which immediately roped Perrineau in.

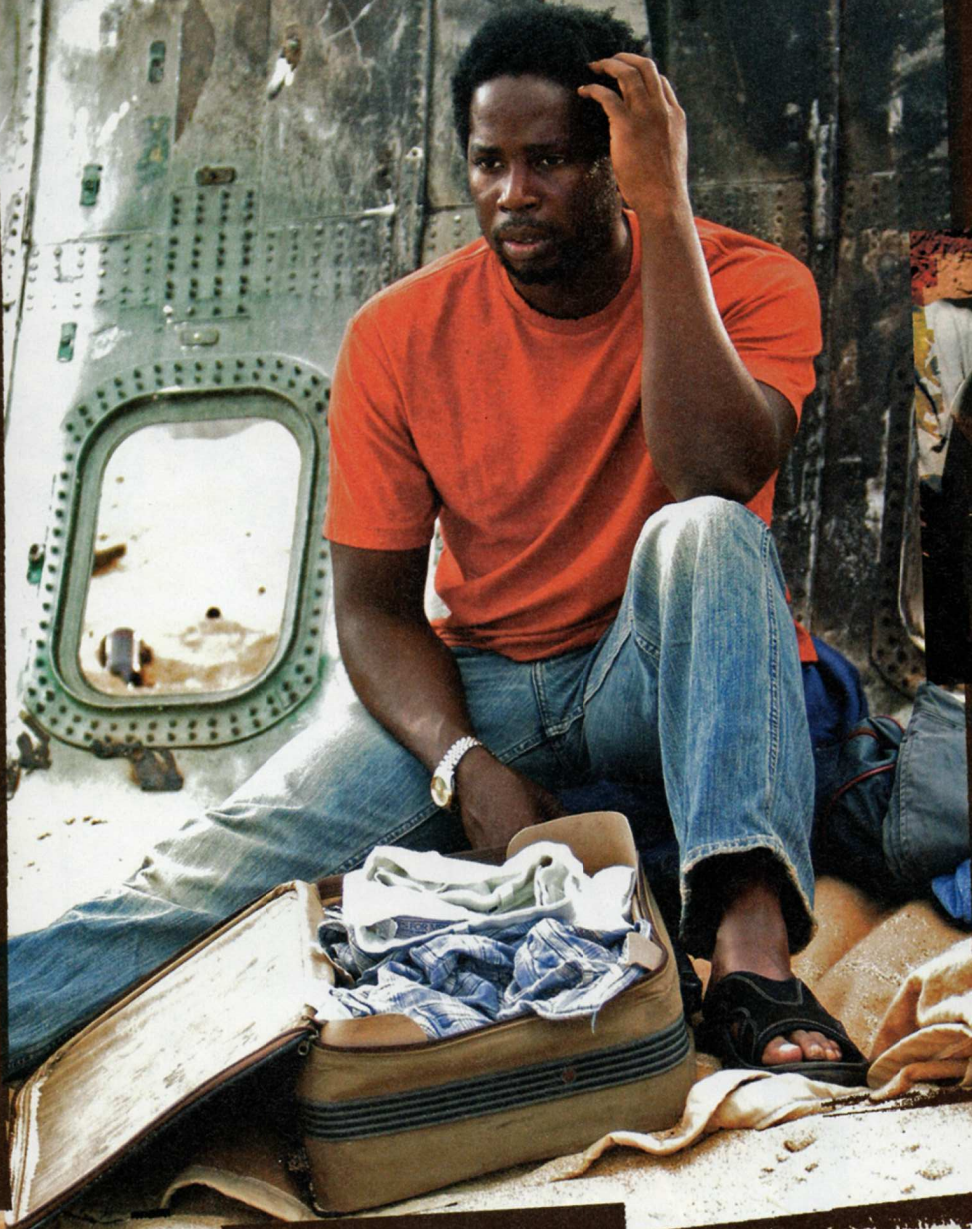
"I'm always curious about people — who they are supposed to be in the world vs. who they actually are," he explains. "These people are all on this island and they are all strangers. But Michael and Walt, who have these titles of father and son, are the biggest strangers of all. They have no idea who the other person is even though they have these titles which suggest they know each other intimately. The journey to either get rid of those titles or really fulfill them was interesting to me."

As he screams 'Walt!' amidst the chaos and plane wreckage in the pilot, it is evident he has an unconditional love for his son and is trying to live up to his parental duties. A tad overprotective, many of Michael's decisions seem based on Walt.

"They definitely do," agrees Perrineau. "Most of what Michael does is about his son and fulfilling this idea of a father. As we go along, we get to see how much he's always wanted to do that and what he gave up, and this chance to get it back. I'd say 90 percent of what he does is about his son. Walt definitely defines who Michael is."

Not all the central figures are so selfless though. Enter James "Sawyer" Ford, a sexy, rugged con man none of his co-survivors trust and viewers love to hate. With a flare for pushing people's buttons, stashing items, shooting his mouth off, and getting into trouble, Sawyer's tough guy façade has made him one of the most compelling characters to watch. Did you know that co-stars Matthew Fox and Dominic Monaghan even originally auditioned for the savory role?





"What jumped out about Sawyer's character to me was his brutal honesty and that he wasn't a pleaser," offers Josh Holloway. "I was just ready to play that type of character."

Although Holloway appears to be an overnight success, the Georgia native began as a model before racking up credits on *Angel*, *CSI*, *The Lyon's Den* and the indie films *Cold Heart* and *Dr. Bunny*. Despite a down-to-earth and personable reputation, Holloway says delving into his bad boy side wasn't a stretch.

"It's quite easy," he grins. "About eight years of rejection has made Sawyer easy to find."

Being a dedicated father in real life has also given Perrineau a unique perspective on his character.

"As a parent, in the very beginning, it made it a little difficult to play him," he acknowledges.

"I had to let go of all of my parental understanding because Michael didn't have that. Sometimes I felt it got in my way and other times my personal experience enabled me to get the depth of what he might be feeling. If my child was taken from me in the middle of the night by some guys who looked like they were from the movie *Deliverance*, I'd lose my mind."

That ability to draw on past experiences can be invaluable since out of the starting gate, it has all been a big guessing game. And we're not just speaking about the crazy French woman, Danielle, the 'monster,' cursed numbers, or the ominous, the Others. Creators J.J. Abrams and Damon Lindelof have kept the actors relatively bewildered about their characters' colorful, and often checkered, histories.



MORTALITY PLAY

JOSH HOLLOWAY and **HAROLD PERRINEAU** discuss how on *Lost*, things can become a matter of life or death out of the blue...

Death has come knocking a few times on *Lost*. Last season, Boone was killed and this year, his sibling Shannon raises the body count. The only person who has job security on this show is The Grim Reaper.

"Yes, at times it can be unsettling knowing your character could be killed," sighs Josh Holloway. "However, that's the nature of the business. Pilots don't get picked up. Shows get cancelled. Characters get killed/written off. As far as for the cast goes, it is hard to say goodbye to such amazing people but real friendships remain."

Harold Perrineau echoed similar sentiments when it was announced someone would bite the dust last season. "You worry for a little bit and then stop," he explains. "Not because I thought it won't be me but at some point, I didn't want to think about it anymore. I wanted to do my job and if it was me, that is fine because that is life as an actor. I think of *Lost* as part of a long, and hopefully, continuing career. But no matter who it was, it would have been shocking."



"I really want to know the deal about the others. I'm really confused about them."

— Harold Perrineau



"None of it was mapped out," explains Perrineau. "I really just knew the obvious about this father and son, but didn't know why Michael hadn't seen him. I started guessing and for a while explored that not only did he have no idea what to do with his son, but had no real inclination to do anything. We explored it in an episode when we're playing golf and Michael completely forgot about Walt. 'Oh right, I left you somewhere.' Not too much was laid out and I think there was a combination of what I was doing and what they were writing that defined who Michael is. When we first see him, he was dressed very corporate with khakis, buttoned down shirt, and a nice watch. There's a typical sort of African American corporate sound where the guy is extremely articulate and I didn't want to give him that. When I made that choice, they adopted 'he's not corporate but he's trying to be.'"

Michael's past unfolded in the episode *Special* which detailed his artistic aspirations, personal setbacks, breakup with his partner Susan, and being hospitalized after being hit by a car. This season in *Adrift*, Michael fought for custody of Walt before relinquishing him to his estranged wife, resulting in a tearful farewell. After all the wait, Perrineau was thrilled about his character's back story. "It fulfilled my expectations," he notes, "and I think there is more to explore. Just like the show itself, once you open a doorway into a character's past, a dozen more show up in front of you. But I'm interested in knowing what happened to Michael during those years between the day he has to say goodbye to Walt and the day he saw him return."

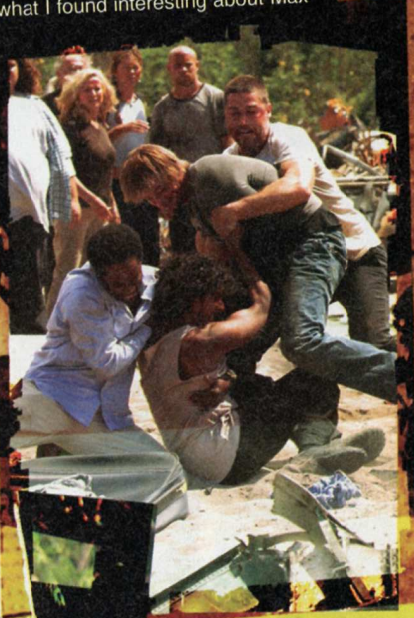




JOSH'S NEW MOVIE

Forthcoming feature film *Whisper* sees **JOSH HOLLOWAY** once again coming into conflict with the law and those things that go bump in the night...

"I play Max in *Whisper*," he explains. "Max has fallen in love and wants to make a better life for himself and his fiancé. However, due to his criminal past, he's unable to accomplish that. He tries the old 'do this one last job' to get them on their feet. They kidnap a child for ransom and as it turns out, the kid is more than what they had bargained for. He's not just a "normal" kid and that is when all the creepy stuff starts happening. As an actor, what I found interesting about Max is that he is motivated by love and desperation to do a very bad thing. I liked the irony."



"Between the time he let go of his son and saw him again, who was Michael and how does that part translate into his character now? I am interested in what the other sides of Michael will be. I am already prodding the writers and plotting ideas. Nobody is all good or bad. Michael is probably a bit of an asshole himself with a determined 'I am going to make this happen' attitude that lends to big mistakes."

At one point, Locke tells Shannon the island is their opportunity to restart their lives, for redemption. Michael has certainly grabbed that second chance when it comes to Walt but what about Sawyer? Can a leopard truly change its spots? "It absolutely applies to Sawyer and his journey," states Holloway. "He's learned to survive by using his anger and the island is forcing him to face the reason behind it."

Sawyer has more to deal with than anger management. Despite protests, his crude jokes and lustful stares have ignited a spark between him and Kate but then again, Jack also seems to have his eye on the beautiful fugitive. "Jack is a compassionate good guy who represents more how men are expected to be today," offers Holloway. "Sawyer is more like how men used to be before they were forced to be politically correct. And Kate is attracted to both types and the struggle to decide is interesting to watch."

Things further heat up between Kate and Sawyer during a boar hunt in *Outlaws* when they play a personal tell-all drinking game. The Sawyer heavy chapter showcases his tormented existence by revealing that as a child, he was present for his Mom's murder and Dad's suicide. Seeking vengeance 20 years later against the man Sawyer blames for their death, he travels to Australia and kills the man he believes was responsible. However, Sawyer soon discovers he was set up to kill an innocent man. "We both had a good time shooting that episode and it was one of our favorite scenes together so far," says Holloway of the campfire confessions.

"Sawyer handles his wound in the classical Sawyer way — with defiance and denial. underneath, he's truly afraid and doesn't want to die."
— Josh Holloway

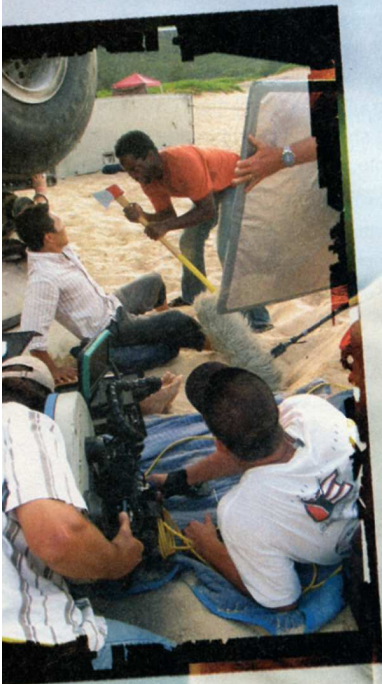
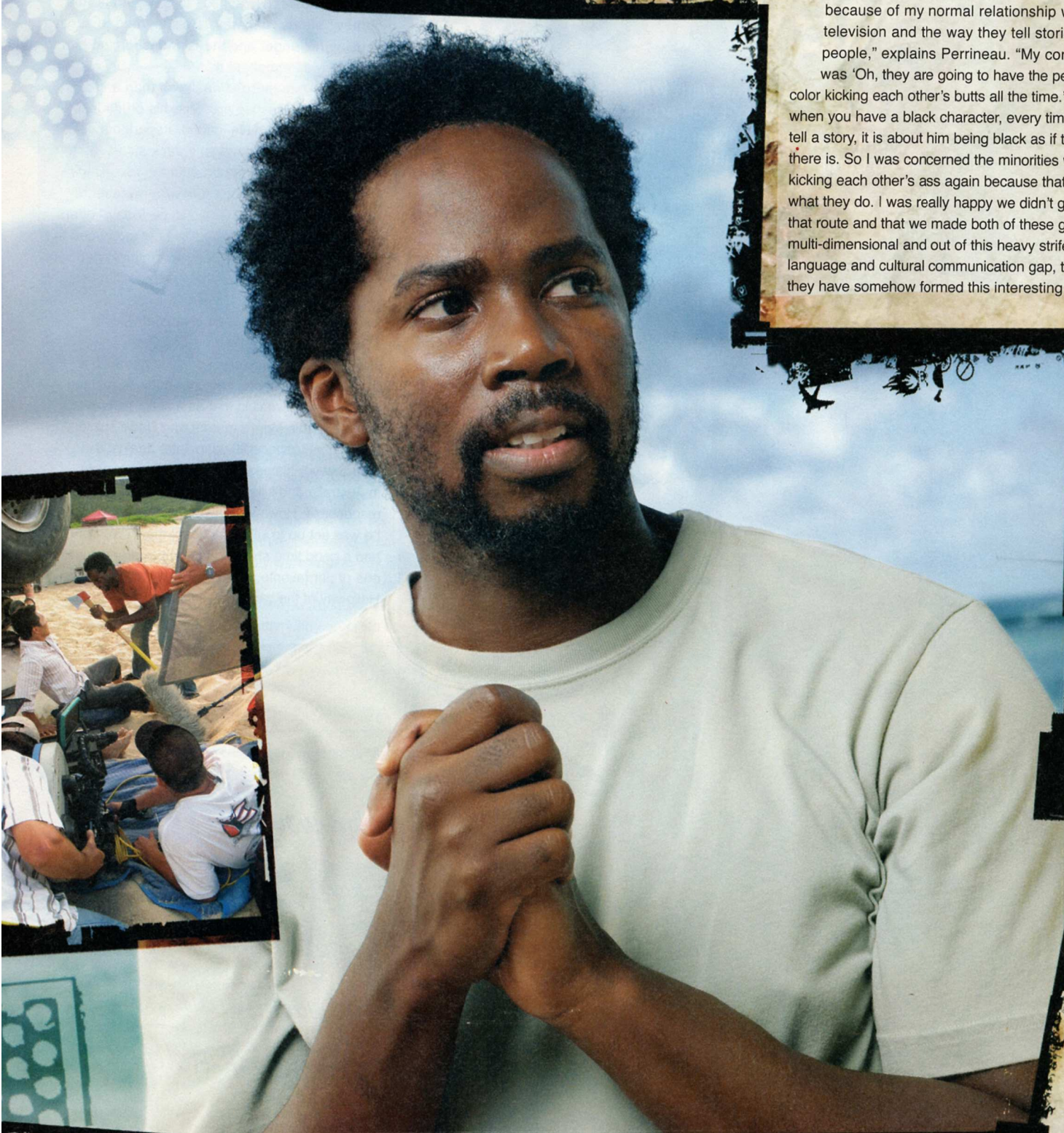
"Why hasn't
Sawyer gotten
any action?!"

- Josh Holloway



On the flip side, *Confidence Man* proved to be a painfully taxing experience when Sawyer is sadistically tortured by Jack and Sayid for the location of Shannon's inhalers. "I spent two 14 hour days on my knees with my hands tied with a cord," recalls Holloway. "It was certainly physically demanding and emotionally draining. That type of intense scene is always challenging and fun to do as an actor."

Perrineau had his own experience with an intense scene when he unintentionally ruffles Jin's feathers which results in the Korean beating the crap out of him and nearly drowning him. Although it boiled down to a matter of honor, Perrineau initially had reservations about the incident. "At first, I was a little concerned because of my normal relationship with television and the way they tell stories with people," explains Perrineau. "My concern was 'Oh, they are going to have the people of color kicking each other's butts all the time.' Often when you have a black character, every time they tell a story, it is about him being black as if that is all there is. So I was concerned the minorities were kicking each other's ass again because that is what they do. I was really happy we didn't go that route and that we made both of these guys multi-dimensional and out of this heavy strife of language and cultural communication gap, that they have somehow formed this interesting bond."



Arguably, no one wants off the damn island more than Michael and it is that determination which leads him to build a raft. When his first attempt is burned to a crisp, suspicions fall on Jin. Later when Michael is poisoned from spiked water, the finger is pointed at Sawyer. Portraying that sudden illness proved to be one of Perrineau's greatest challenges on *Lost*. "This may sound odd but the toughest scene I've done is where Michael gets sick," reveals Perrineau. "You would think having a stomach ache would be really easy, but there is so much more involved in that to pull it off credibly, making me more insecure than anything. You have to feel the sting that is not at all happening to you so technically things like when Michael gets hurt or has a limp, those are the hardest to pull off. The other stuff isn't as hard, physically speaking. Just emotionally tough."

Ironically enough, when the raft sets sail, Michael finds himself with Walt and two unlikely candidates, Jin and Sawyer. "Those choices were interesting because at the end of the day, they are all still stuck on the island and desperately still need to get off for whatever reason," offers Perrineau. "Building a raft created a situation that changes a negative to a positive. Jin's stubbornness might not normally be an asset, but in this case it was. And Sawyer may be smarmy, but without his stash the raft could never have been completed. Jack has the worries of the entire community there, Locke is worried about the island, Claire has her baby... These three are just worried about getting the hell out of there."

In the season one finale, not only is the hatch finally opened but the true nailbiter sees Michael, Jin, Sawyer, and Walt finally shipping off on their raft in search of help. However, on the open water, everything goes wrong. After desperately firing a flare gun to attract attention, they stumbled across a small tugboat helmed by the sinister Others who all in the blink of an eye kidnapped Walt, shot Sawyer, blew up the raft, and left Michael treading water alone. "I loved it!" raves Holloway about the two hour *Exodus*. "It was dynamic, intense, and one heck of a cliffhanger."

As usual, it teased as much as it resolved. "I was wondering where this was going to go and how it was going to play out," reflects Perrineau. "And being a non swimmer, at the time, I believed Michael was dead," he laughs. "This is it. Nice year. But it has taken an interesting turn and the finale was actually the beginning of this huge adventure."

Ah yes. With Jin missing, Sawyer and Michael bickered as they floated on the remains of the raft. As they continued to argue, they encountered a shark with a distinct marking on its tail. Spending days on the ocean shooting, Holloway notes that, "All the water scenes are both physically and emotionally challenging. Thank God I don't get seasick."



BY THE FIRE

Obviously, Perrineau and Holloway can't spill any of the upcoming twists and turns but hint the trio will be learning more

about the 'Tallies' people. "They are really skittish and the question Michael has is 'Why?'" muses Perrineau. "There's a 'monster' out there, but they are acting bizarre. Clearly, it is safer on our side of the island, so we are heading back there. I think the 'Tallies' are looking for someone to take them there, but Michael is still consumed with Walt and he will manipulate people to try and get his son back."

No doubt fans are eagerly anticipating Sawyer and Kate locking lips again but will his absence truly have made their hearts grow fonder? "I don't know how reuniting with Kate will strengthen or weaken their relationship," reports Holloway. "It is yet to be discovered. However, their current relationship definitely is motivating his will to survive."

This season has witnessed some new additions to the cast including Adewale Akinnuoye-Agbaje, Cynthia Watros and Michelle Rodriguez and Holloway is pleased with the change in dynamic. "I feel like it's added another dimension to the show," he says. "The writers are brilliant and they never cease to amaze me. Also, it has been a pleasure working with the new cast members. I feel like they are definitely bringing something to the show."

Since tuning in, *Lost* fans have discussed and debated theories but they aren't the only ones banging their heads. One of the big secrets is also driving Perrineau nuts. "The next storyline will answer more questions but then you go 'How does that work?'" says Perrineau. "I really want to know the deal about the Others. I'm really confused about them. Who they are? And remember Ethan? What was that about?"

As for Holloway, there's only one thing that has been bothering him "Why hasn't Sawyer gotten any action?!" he deadpans.

Eventually, Michael and Sawyer washed up on shore where they joined Jin in captivity of the 'Tallies.' Thrown into a pit, crisis mode kicked in. For Sawyer, who is mortally wounded and needs medical attention, that predictably means being uncooperative. "Sawyer handles his wound in the classical Sawyer way — with defiance and denial," says Holloway. "Underneath, he's truly afraid and doesn't want to die. As far as how it affects his way of thinking when he makes it back to the camp, we'll just have to wait and see."

Michael, who blames himself for taking Walt on the raft in the first place, "is having to quell his emotions in order to think clearly enough to get the job done," reveals Perrineau. "At the end of the day, he has to figure out what to do to get Walt back. He has outbursts and I think it's actually going to drive him crazy. He still believes his son could be somewhere on the water — he is forced to consider that possibility. Michael doesn't know anything about the Others. I have to find as much information as I can but I could flip out and get killed. He is handling it as well as he can."

Perrineau points out their predicament will shed a new light on Michael, Sawyer, and Jin. "You'll see their relationship go through a lot of changes through contempt to possibly friends," he says. "Thanks to the 'Tallies,' they are oddly joined at the hip."

Besides tangling with a polar bear, Michael has been insulated from all the island's strange going-ons, so naturally Perrineau is excited about how the current storyline is sucking him into that weirdness. "Yeah, I am," he confirms. "We are adding the adventure part that some other characters had last season. It is really cool. I like the action and there are so many dilemmas going on at one time."

LOST ON TRACK

Why **HAROLD PERRINEAU** believes the show gets it "just right"...

When the innovative *The Matrix* downloaded into theatres, anticipation was so high for the sequels that it was hard living up to the hype and moviegoers were disappointed. Harold Perrineau, who co-starred in those second installments, realized season two of *Lost* could have easily suffered a similar frustrating fate.

"Yeah, there was a big concern not only on my part but everybody's part," he says. "One, the sophomore curse and two, the writers

make it look easy but I know it is not. There are a lot of stories that can be told and a lot of ways to go. It could easily be *Land of the Lost*, dinosaurs, the cheesiest thing you've ever seen or it could keep being great. With a show that inspires this level of passion, we are always riding an ultra-thin line between not enough and too much. As each script is received there is a feeling of, 'Is this going to hold up?' but it always does. It's a real blessing. We all just have to keep working."



FIVE ALIVE

SEASON TWO
LOST
SPOILER ALERT

Three words: the tail section. It has become the most significant and talked about part of the plane, with the discovery of its survivors bringing a mixture of chaos and calm to the island.

Meet the group we fondly refer to as 'the Tailies'...

Words: Matt Ragghianti

 **Oceanic Airlines** **ECONOMY CLASS**

REQUIREMENTS / REMARKS / IDENTIFICATION



Ana Lucia Cortez
Played by: Michelle Rodriguez
Skills: Hardened leader, a survivor in every sense.

BACKGROUND:
A Los Angeles Police Officer and daughter of a Captain, Ana Lucia was shot several times in the line of duty and lost her pregnancy as a result. In Australia for unknown reasons.

FROM: SYD TO: LAX FLIGHT: 815 BOARDING TIME: 14:15



 **Oceanic Airlines** **ECONOMY CLASS**

REQUIREMENTS / REMARKS / IDENTIFICATION



Mr. Eko
Played by: Adewale Akinouye-Agbaje
Skills: Incredible Physical Strength

BACKGROUND:
Born and raised in Nigeria. His deeply religious patina belies an almost savage ability to fight. The muscle protecting what is left of the Tailies from all threats.

FROM: SYD TO: LAX FLIGHT: 815 BOARDING TIME: 14:15





Oceanic Airlines

ECONOMY CLASS

REQUIREMENTS / REMARKS / IDENTIFICATION



Libby

Played by: Cynthia Watros

Skills: Listening. Will follow orders.

BACKGROUND:

The most emotional and caring person to survive from the tail section. A clinical psychologist, Libby makes it very easy to talk to her and tries to keep people as calm as possible. On this island, that's a precious commodity.

FROM:
SYD

TO:
LAX

FLIGHT:
815

BOARDING TIME:
14:15



Oceanic Airlines

ECONOMY CLASS

REQUIREMENTS / REMARKS / IDENTIFICATION



Bernard

Played by: Sam Anderson

Skills: Good team player.

BACKGROUND:

Through even the direst of circumstances, his faith is what carries him through. Was in the bathroom when the plane broke apart and separated from his wife, Rose.

FROM:
SYD

TO:
LAX

FLIGHT:
815

BOARDING TIME:
14:15



Oceanic Airlines

CABIN CREW



Cindy

Played by: Kimberly Joseph

Skills: Post-crash survival training.

BACKGROUND:

A native Australian, she is the only surviving member of the flight crew. Considers it her duty to help ensure the safety of the crash survivors until rescued.

FLIGHT:
815

FROM:
SYD

TO:
LAX



48 151 62342



[THE PILOT]

Let's face it, considering that he was the person responsible for getting parts of that plane 'landed' on the island, he really *is* the guy that started the whole adventure. **GREG GRUNBERG**, best buddy of J.J. Abrams and the very first victim of the island's 'monster,' gives us his perspective on the show that literally chewed him up and spat him out...

Words: Tara DiLullo



*"I know everything
{from J.J. Abrams}!
Toy keeping the hatch
a secret! It's really
really hard."*

Yet again, the Grunberg luck has had its way with another J.J. show – *Lost* is a huge hit. How does it feel to keep the streak going after *Alias* and *Felicity*?

[Laughs] Yes, I am responsible for all the success because if I didn't crash that plane, there would be no show!

J.J. received an Emmy directing the pilot...

I was so happy for J.J. to finally be acknowledged for the work that he does. Yes, the quality of all his work is undeniable, but he *really* deserved to win for *Lost*. J.J. just poured his heart and soul into it and it's a movie every week. I love the show and I can't stop watching it!

Your infamous appearance in that pilot episode was amazing, but some fans might not know that you showed up again in a deleted scene?

Yeah, it was on the [*Lost* season one] DVD extras and it's really good. It was a scene with Emilie de Ravin [Claire] and she was wonderful.

It's set at the coffee shop at the airport in Australia before getting on the plane and I reassure her everything is going to be fine. We have this great scene together and then I walk away. I look back and wave and it's like, "Whoa, that guy is going to get eaten by the 'monster' in nine hours!"



"I just love everything [Terry O'Quinn] does... he is such an incredible actor. [Walkabout] was a highlight for me... his performances inspire me and raise the bar for us all."

It's like the classic horror jinx, when a character says, "I'll be right back!"

[Laughs] Yes! "I'll go in! I don't have a flashlight, but I'll check it out!"

I actually just worked on a horror movie called *The Darkroom* with Lucy Lawless [*Xena*] and Sean Pyfrom [*Desperate Housewives*]. He plays my son and she plays my wife. It's made by CFQ Productions. I loved working with them. It was low budget, but the crew was top notch. I play the bad guy and the main villain, like Terry O'Quinn did in *The Stepfather*. You don't expect me to be bad. They say it's incredibly creepy. I love that it was a role you would never expect me in [laughs]!

As J.J.'s best friend, does he give you secret updates on *Lost* like he did with *Alias*? How much does he tell you?

Oh yeah! I talk to J.J. two or three times a day. I know everything! I couldn't wait for this season to start! Try keeping the hatch a secret! It's really,

really hard. What I loved about the season opener was that you got right down there! It was like, "Oh my God!" The way that they reveal things just asks more questions and never really resolves anything. There was that guy [Desmond] down there and he seems to be in shape! What was he injecting in his arm? It's just crazy what they are doing!

Do you have a favorite actor on *Lost*?

Anything that Terry O'Quinn does. I was so excited Terry and Naveen Andrews got nominated [for Emmys], but it was long overdue for Terry. It sounds cheesy, but I think he should have won. I just love everything he does. He is such an incredible actor. [Walkabout] was a highlight for me – the reveal and his frustration in the wheelchair, those kinds of performances inspire me and raise the bar for us all.



So, you know what's coming up on *Lost*? Does that ruin your viewing fun?

It's always kind of the way for me. I'm not as up to speed as I was on *Alias*, but the big broad strokes, I drag out of J.J. [laughs]!

I gotta say, [*Lost* Executive Producer] Jack Bender is freakin' amazing! There is a reason why there is a cohesive feeling of consistency on the show. It's Uncle Jack! It's also because they are all such a good group of people and all so experienced in their acting – Evangeline seems like she has been acting forever.

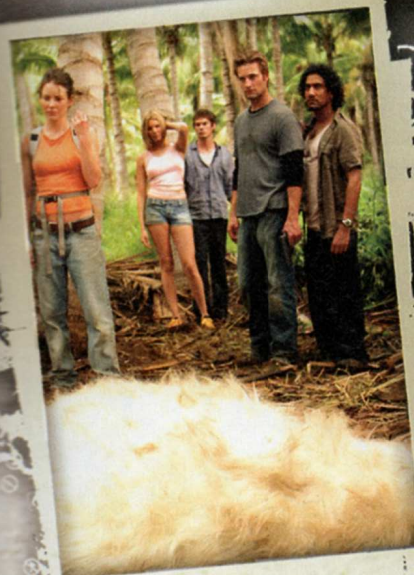
Every week I say the same thing to my wife Elizabeth, "Man, how did they assemble this group of people?" April Webster [casting] had just as much creative input in forming of this show as Damon, J.J. or anyone else. She really found the best actors for these roles.

Do you think we'll ever see more about the poor pilot on *Lost*? Maybe his own flashback?

If people think I'm gone, please! Think again! Anything can happen on *Lost* [laughs]... ★

It really isn't the end of 'the pilot' – this exclusive interview with Greg Grunberg (also known as *Alias*' Agent Weiss) concludes inside *Alias: The Official Magazine* #13, on sale January 3, 2006





The Dharma Initiative film 'Orientation' offered some clues as to what the polar bears might be doing on the island. Now, Visual Effects Supervisor KEVIN BLANK, with anecdotes from Producer JEAN HIGGINS, reveal how the *Lost* team brought the arctic animals to life...

Words: Bryan Cairns

BEAR EVERYTHING

Ever since Oceanic flight 815 crash-landed on a mysterious tropical island, the survivors have been blindsided by nasty beasts including wild boar and recently a shark. However, when Walt's comic book polar bear seemed to jump off the page in the pilot episode it became clear that this was no ordinary island. After all, a polar bear? In the Tropics?

"There's some fun history to this," grins Visual Effects Supervisor Kevin Blank. "I was not party to this conversation but heard about it. Co-Creator J.J. Abrams and Producer Sarah Caplan were scouting in Hawaii while he was still writing the script with Damon Lindelof. I heard that J.J. said, 'I need something weird and out of place' and being silly, Sarah offered, 'On a deserted island, I guess a polar bear would be weird.' She was completely joking and he was like, 'That is it!' It wasn't meant as a serious suggestion but that is exactly what he wanted."

Enlisted to bring that vision to life was Blank, who began his illustrious career as a production assistant on cult favorites *Hercules: The Legendary Journeys* and *Xena: Warrior Princess*. Having graduated to Visual Effects Supervisor on the series, he bounced around to a lot of B movies before settling down on *Star Trek* and eventually, *Alias*.

"That is where I met J.J. – which is my link to *Lost*," explains Blank. "At the point that the *Lost* pilot came around, I had done *Alias* for two-and-a-half years and was working on another pilot (which never made it to air). So there was a period of time where I was concerned whether I could do all three shows at the same time. J.J. even said, 'Maybe you shouldn't do *Lost*. Maybe it is too much.' I was pretty dead set I was going to do *Lost*. I love *Alias*, and over the years we've done lots of great sequences, but never anything on the scale of the *Lost* pilot. It was an opportunity I couldn't pass up. Eventually, the solution we came to was getting me more help – thus enabling me to multi-task and work on all three shows."

The polar bear scene was essentially broken down into four smaller segments which proved to be more complicated than originally anticipated. Abrams has always been reality-driven – for the elaborate plane crash alone, an actual plane was shipped, cropped up, and staged on the beach. In the early phases, he naturally declared a similar practical goal for the polar bear, ruling out a computer-animated substitute.

"As the storyboards were being drawn up, the idea was we wanted to see some white fur moving through the grass and see the grass shooting up in the air, so you don't understand what you are looking at," recalls Blank. "As they were talking about how they were going to achieve it, in my mind, I was like, 'How is this going to work?' I understand he wants it to be mysterious – he doesn't want people to know what it is – but all these low-tech techniques that were being used... had me scratching my head..."

Sawyer, Kate, Sayid, Boone, Shannon, and Charlie initially encounter the rampaging bear during a hike. As most of the castaways high-tailed it out of there at the first sound of trouble, viewers only caught a fleeting glimpse of something ominous racing towards them at top speed. In reality, it was Blank stepping into some furry shoes and literally building the polar bear from the feet up.

BEAR EVERYTHING

ARCTIC ATTACK

Nailing the polar bear's overall movement was a trial-and-error process, explains Producer JEAN HIGGINS...

"When we got to Hawaii and they talked about seeing some fur moving through the jungle, they were like 'Let's have someone put on polar bear chaps, run through the jungle, and film them tight on a long lens as we dolly with it,'" he says. "I was feeling like the polar bear wasn't happening in a way I believed in, so I said, 'I need to get into it somehow' so that person ended up being me. I am not running but hopping with two feet, because a four legged animal doesn't run left right, left right, it has a running gait. I was just trying to mimic that with a weird hopscotch mode [of movement]."

Further detailing the process, Blank continues "Next, there was a shot where a crane was going to come down and see something moving through the jungle. We had the special effects guys rig a bar on a tow that was basically pulling the grass down. So they filmed this high crane shot looking down as something was approaching Sawyer and he was firing the gun, but it didn't look like anything. It was not like you went 'Oh my God! There's something scary coming towards us!'"

Arguably, the most remarkable and rousing shot showcased a fang-baring bear leaping towards Sawyer. However, to pull it off, they originally employed a simplistic approach. "J.J. said 'Let's hook it up on a wire and swing it at a camera' and I was like, 'No way?!'" states Blank. "And he said, 'No, we're just going to need two frames of it. That is all we need, no one is ever going to see it. It is just something coming at us.'" I said, 'J.J., we can do a CG polar bear.' 'Kevin, there will never be a CG polar bear in this show!' Well, I have to admit, when he cut it all together, when you watch the sequence in its entirety, it plays really well because there is this whole white flash of something coming at you."

However, Abrams' "no CG polar bear" policy would soon be challenged again. Although the pilot wasn't slated to air until September, preview copies were circulating while the crew was polishing it up. Once again, their four-legged friend caused some headaches. "I found that someone had seen it and liked it, but had literally posted a freeze frame of this stuffed polar bear on the internet" reveals Blank. We were faced with the realization that, in the world of TIVO, of DVD, and the internet, we no longer have the freedom to put something in the frame simply because it works in the overall flow of the cut (which this shot did) – not when our audience can scrutinize it frame-by-frame.

To rectify the situation, Blank fine-tuned his original idea while using their previous work as a template of sorts. "I didn't even ask permission," he chuckles. "I thought 'I had saved money in other places so I'm being a maverick here and

I'm doing a CG bear shot and covering up this puppet! Because there was a real white furred puppet – we had a great lighting scale reference which allows us to be more successful with our CG shots. We covered the CG bear and rotoed around Josh Holloway. We delivered a shot that was 24 frames long, hoping that they would like six or eight frames – ultimately, they used four frames. If you freeze frame on it, you can absolutely tell it's an angry bear with fangs, in the air, about to kill this guy. It turned out amazing."

In addition, Abrams also requested more movement with the grass. "I said 'Okay, give me the shot,'" explains Blank. "I went down to Eden FX which is the company who did the CG polar bear. What he wanted was grass bending away – 'I want to see more grass and less polar bear.' Jon Teska rigged up a model CG for a polar bear and textured it. The first pass he showed me instantly looked like a polar bear, but we weren't hitting the audience over the head with it going 'here it is.' [I thought] 'maybe J.J. will hate it because it is not what he asked for, but dammit, it looks great.' When I showed it to him, J.J. was like, 'Ohhh!' like it opened something up. We went back and forth on how much we could see of it and covered it up a little bit more, but that was our first CG shot."

To further convince viewers of the bear's authenticity, the final shot relied on computer animation and a splash of creativity. "We were using the puppet which was really more intended for the death scene and all the actors are gathering around, basically going, 'What is this?'" says Blank. "When we were filming that



"On the day [of shooting] in order to make the polar bear charge, J.J. [Abrams] wanted it to move more than we had originally talked about," recounts Producer Jean Higgins. "We ended up shooting it out of an air ramp, using only pieces of fake bear. At one point, if you saw the dailies, it was a flying polar bear. It was [a case of] 'How you could make it move fast enough with no animatronics?' A lot of the time, we just tried stuff on the spot."



"From animating the bear, to performing the bear, to puppeteering the bear, to actually strapping on the clothes and being the bear, to supervising the bear, I am all things that are the polar bears."

— Kevin Blank
(Visual Effects Supervisor)



"J.J. said, 'I need something weird and out of place' and being silly. Producer Sarah Caplan offered, 'On a deserted island, I guess a polar bear would be weird.' She was completely joking and he was like, 'That is it!'"

— Kevin Blank
(Visual Effects Supervisor)

shot, I literally got behind the polar bear and started nudging its head around because it was an inanimate object. When we got into post, I thought we could do better so we took that shot and the polar bear's eye, took it into Digital Fusion, and did a little mesh. We opened and closed its eye and did some digital breath coming out of its mouth."

Another polar bear eventually reared its head and attacked Walt in *Special* and thanks to their previous endeavors, Blank found this second appearance a little easier. "Yeah, it was [easier] because the model was already built," confirms Blank, "but the hard thing was the pilot episode had lots of money, whereas the series, well, [for example] if we had \$20 for the pilot, for an episode of the series, we'd have \$1.98."

Blank was in Los Angeles supervising *Alias* and *Lost* when it was decided to use an improved animal puppet in combination with two CG shots for the sequence...

"It was the episode locking right before Christmas [episode 1/12, *Special*] and I saw in the edit that they had six to eight CG polar bear shots," he explains. "And I was like 'guys, we don't have the money to do this.' They kept on cutting and cutting. I didn't have

much time to do this since I had only anticipated doing two shots. I expected to have a week or two to work on it but it got pushed so far back, that week happened between Christmas and New Year. And instead of two, it turned out to be six shots."

Part of the challenge stemmed from spotlighting even more of the polar bear in various angles as it clawed at Walt and Michael. "With the puppet, there were shots where we could see the puppeteer underneath the fur," states Blank. "Sometimes the paw being puppeteered wasn't aggressive enough, so we literally painted that out and put a CG paw swiping at the camera. We added a digital shake and breath as well. What ultimately was supposed to be two visual effects shots turned into 28!" he laughs. "Six of them were full CG, meaning you could see the whole polar bear. But you see it right in the camera [up close], it's a puppet."

In the end, Blank was happy with the fruits of their labor and chuckles, "From animating the bear, to performing the bear, to puppeteering the bear, to actually strapping on the clothes and being the bear, to supervising the bear, I am all things that are the polar bears." 🐻



PERFECTING THE PERIL

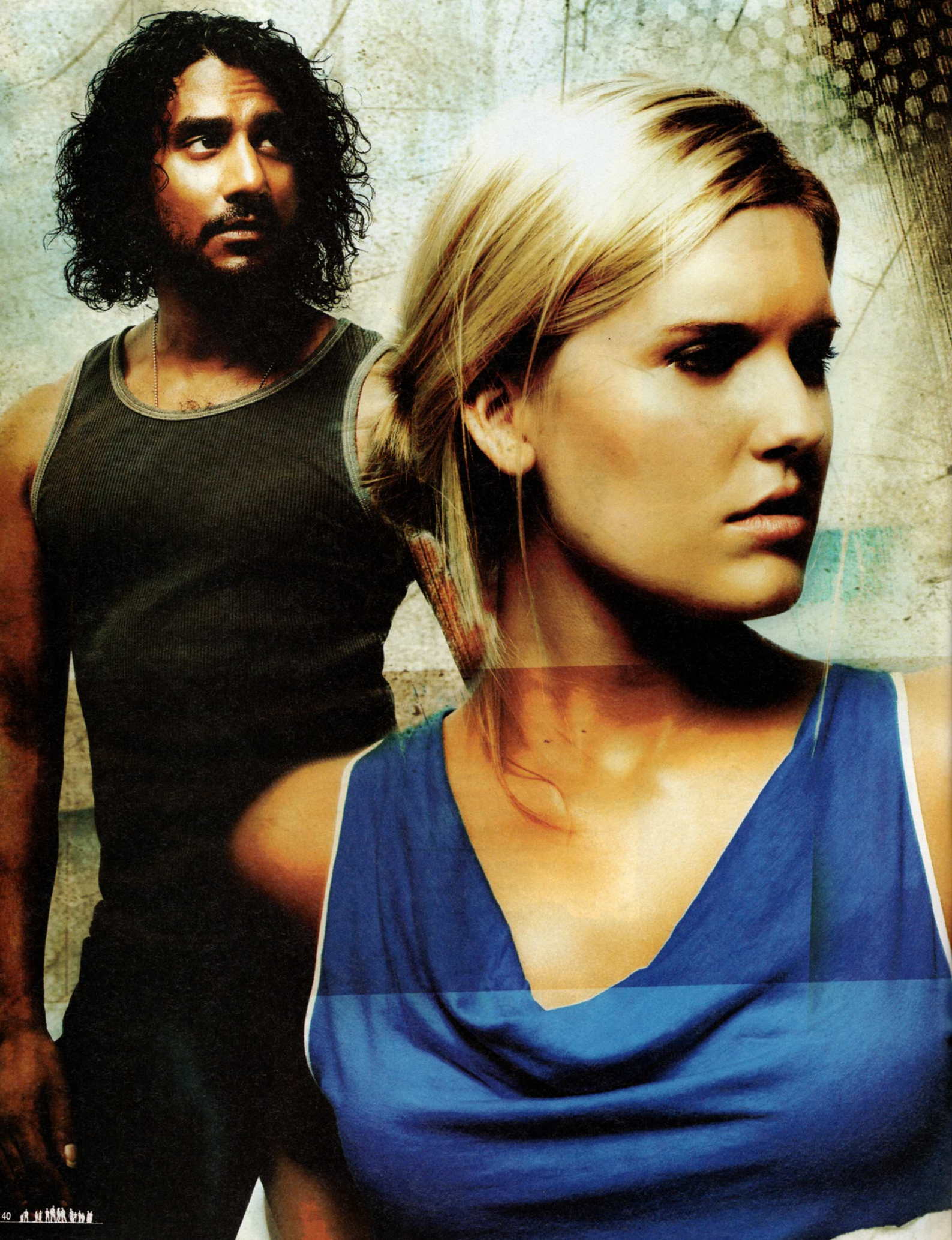
Producer JEAN HIGGINS confirms that creating one of *Lost*'s memorable creatures required more than just delegating the work to a special effects house...



"Boy, the polar bear was hard," she sighs... "Resources are very limited here on the island. There are no polar bears you can use, so do you get an animatronic one? A puppet polar bear? What are the costs? We try a lot of stuff on this show

that most people would shy away from just because of the time it takes to shoot. One of the joys of the show is that we push the envelope. You show too much, and it is not going to work. You don't show enough, and it's like 'what was it?' Kevin did a good job."

**BY THE
FIRE**



FALLING FROM GRACE

Sayid and Shannon have shared several emotional experiences together, from the death of Boone, to the revelation of their love for each other. **NAVEEN ANDREWS** and **MAGGIE GRACE** discuss the warmth of their characters' feelings for one another, and the cold, harsh realities of the island...

Words: Tara DiLullo

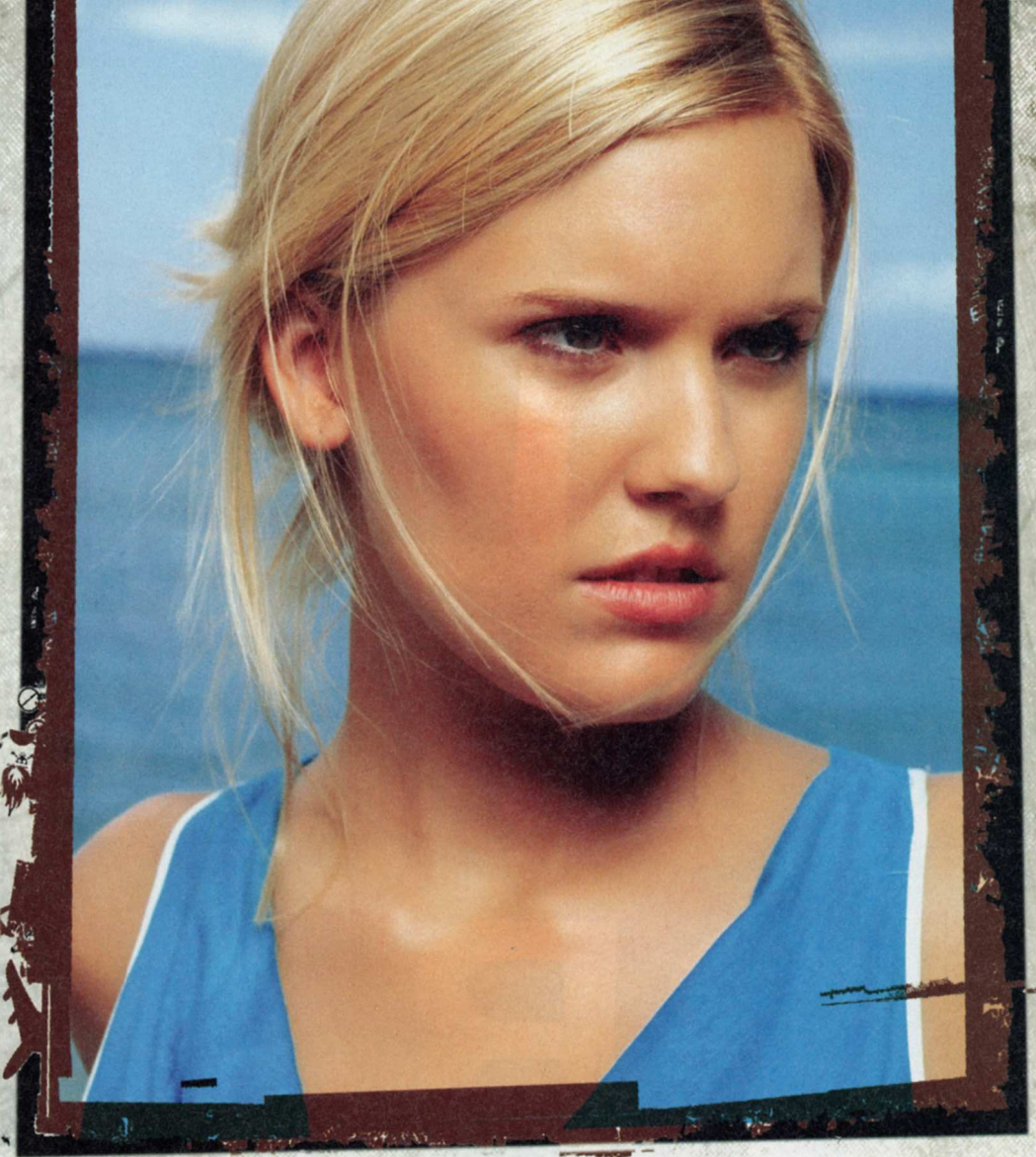




For all the great mysteries of the *Lost* island

(i.e. 'monsters,' polar bears and the Others), there are just as many subtle enigmas simmering and shaping the unfolding events of the story. For instance, just look at the diverse mix of survivors alone, which includes a doctor and a felon, a scoundrel and a lottery winner, even an ex-Republican Iraqi Guard and a spoiled brat with a huge chip on her shoulder. How they connect in their new environment is the core of what makes *Lost* so compelling, with the unexpected connections and alliances between supposed equals or opposites making the drama so profound. Of all the relationships on the show, one of the least expected is that of the romantic connection between the soulful Iraqi, Sayid, and the petulant young woman, Shannon.

While on the surface, this passionate match may have always seemed at odds with the character's true natures, the island and the *Lost* producers know that transforming the expected into the unexpected is always the path to truth and revelation. The same applies to the actors playing the lovers, veteran British actor and Emmy nominee Naveen Andrews, and the American newcomer, Maggie Grace. With a 14-year age difference, and completely different personal and professional backgrounds, the actors are seemingly as opposite as their characters, but in reality, like their onscreen counterparts, they are truly kindred spirits on other levels, such as how they approach their craft, the challenges of shooting the show and their mutual respect for one another as friends and colleagues. Sayid and Shannon's slow evolution from friends to lovers over the last year ended with a brutal climax in the episode *Abandoned*, which hailed the death of Shannon and their newly consummated relationship. The pair recently talked to *Lost Magazine* about working together on the series, the repercussions of Shannon's demise and how the show has changed their lives forever...



London-born Andrews, best known for his work on the stage and in films *The English Patient* and *Karma Sutra*, admits when the script for the pilot for *Lost* crossed his path, he was perplexed immediately by the challenges it offered. "I would presume most actors would fear when they are given a script that doesn't have a beginning middle, or an end," he laughs. "In film, you know what your character is and the part you are going to play and hopefully, you have an arc and an ending. With *Lost*, it is constantly evolving and you literally don't know what is happening, so you find you make certain choices early on about character and you hope they are the right ones."

Landing the role of Sayid Jarrah, an ex-Republican Iraqi soldier with a tragic past, the actor says the character was one of the most unique ever offered to him. "I suppose the thing that first attracted me to the character was that he was the least like who he said he was. He served in the Republican Guard and was an Iraqi. To have that on primetime TV was shocking in itself! It was the first thing that intrigued me and I still can't

believe it now, considering the political climate we live in at the moment."

Discussing his approach in developing Sayid, Andrews details, "Once I started establishing the character, I thought it was pretty important to bring in certain elements that, at least on the surface, don't have anything to do with his profile. At the same time, there's an aesthetic about him and a certain calmness that is also valuable in a situation when most people are in a total panic. Apart from that, I wanted to introduce a kind of romantic side to him and that was apparent from the pilot and it's grown with his back story and his relationship with Shannon."

For Maggie Grace, getting the role of Shannon was an important step in her young career. When I first read for Shannon, there were the basic bones of the character." In other words, Shannon's angry disposition and disdain for her brother Boone (Ian Somerhalder) and the rest of the crash survivors. The character immediately became a lightning rod for audience dislike, which was perfect for Grace.



NAVEEN'S NOMINATION

The actor behind Sayid Jarrah talks about his recent Emmy nomination for Supporting Actor in a Drama Series...

"It's very nice to get some kind of acknowledgment for your work," said Andrews. Although this marked the actor's first-ever Emmy nomination he said, "It's bloody good for the show. We're all pretty

proud of it. It's a great thing to be involved in."

Andrews paid tribute to fellow nominee (in the same category) and co-star Terry O'Quinn, saying, "I really admire him as an actor. To be in the same category as him is a true honor."

LOCKE & LOAD



NAVEEN ANDREWS and MAGGIE GRACE on why Locke rocks their world...

MG: Oh, Locke. I love the way Terry approaches him and it's really amazing to watch. He's an incredibly, exquisitely experienced actor and it's really cool what he's done with Locke. There's so many surprising elements to him that no one saw coming, from the moment we realized he was in a wheelchair before the crash, to when his father said he's not wanted and how that hit him. It's been a pleasure to watch.

NA: Terry brings a weight to that character like King Lear. It requires a lot and it's one of the most intriguing characters I've ever seen on TV. Terry brings an element of mystery and a deep sense of ambivalence. You don't know which way he is coming from or where he is going to go.

"I embraced that controversial aspect of her and it was really fun. I had played sweet, innocent, naïve girl-next-doors for five years, so it was a nice change to play a character with more layers. I'm glad that not every character was sympathetic at first on *Lost*. They are on an island, so you have to build some conflict and have your characters serve the show as much as possible. If that means, perhaps starting out a bit more two-dimensional and with a few more unsympathetic qualities at first, so be it," she says candidly.

Yet both actors admit, one of the greatest challenges of *Lost* is coming to terms with never knowing the full history about their characters. "I've taken a huge stab at creating a back story and trying to have that inform my work as much

as possible, but, at the end of the day I just have to hope I'm not off-base," says Grace. "Sometimes in light of things you discover later you learn there might be ways of doing it a bit differently. Even though it's an additional challenge, I like to do as much research as possible, building as specific a history as possible. I usually fill notebooks with work, but it's difficult to be terribly sure of yourself here, so you have to jump and hope the net is there for you. It's a different way of working, but I appreciate that and I have a lot of trust in Damon and J.J. in seeing this through. Again, the choices are made on what's best for the show. What's best is keeping that aloof quality and to keep it open. They do change plans sometimes and storylines and have these amazing revelatory ideas and so they'll add and change things. I think we've all had the rug pulled out from under us quite a few times, but there's no resentment there. We all understand the situation."

Andrews concurs adding, "I think the hardest thing is to try to keep yourself in a state of openness and readiness for whatever might happen. To not become too fixed or precious about things that you might consider to be part of your character, because you might have to adjust. It's important to stay open to that. It's a new thing for me to play a character over this long a period of time. The longest I've done it for a film was four months. Trying to sustain a character over a period of time and still come up with stuff you feel is fresh and interesting and at the same time being true to the character is hard."

"...Our past before the plane crash is somehow no longer relevant to these surroundings. In a way, it's your soul that is brought out without the formalities and bullshit, basically, of so-called civilized living!"

— Naveen Andrews





Andrews adds that it's also hard being as calm and collected as Sayid is. "What's completely foreign to me is his technical ability. I can barely change a light bulb! I'm useless and I wouldn't be able to cope in that situation at all. Even now, changing the strings on my guitar is a major operation to undertake. His kind of groundedness and that particular kind of calm during extreme stress is foreign to me too," he chuckles.

Reflecting on the first season, Grace says in lieu of not getting her own flashback episode, she ranks the revelation of her sleeping with her stepbrother Boone in his episode as a huge moment for her character. "I knew there was more to the story and I kind of suspected it earlier just based on a couple things in the writing and a couple strange comments from Damon that made me go, 'Wait a minute!'" she laughs. "It was an interesting way to go. It was fun and I was really happy they made her have qualities like that. It's all about her surviving, both on the island and in the world before the crash. She did what was necessary and it was great to see more of her in that way and less surface bickering. There was a lot more to it than just slamming Boone, but that was fun too!"

Andrews cites his own highlights saying, "Apart from how elated I was with the way the writers established the Sayid character and have been able to write for him, [my highlight] was an isolated moment. I was reading a Locke episode and sifting through it and there was a point where he crawls over to the hatch and says, 'I can't do anymore. You have to give me a sign.' It's almost biblical and he's crying and a light comes on. It was small, but for me it was huge! I leapt up screaming and shouting when I read it saying these people are wild! It was totally unexpected. To be able to do that, because when I first read the pilot about a plane crash on an island, I thought it was boring! How long could they go on with that? But Damon has these constant permutations of different situations."



"The choices are made on what's best for the show. I think we've all had the rug pulled out from under us quite a few times, but there's no resentment there. We all understand the situation."

Maggie Grace

Executive Producer Jack Bender takes five with Naveen Andrews



"I like the fact that the relationship with Shannon came from left field and there was no way that you could predict it."

Naveen Andrews



One of those permutations included the romance between Sayid and Shannon. While her arc may have been less ornate compared to some other characters, Shannon really began to blossom in her growing relationship with Sayid. Although, at first, many believed that Shannon was just playing with Sayid, Grace says she never questioned it was real for her character. "I certainly felt that was a very truthful relationship and there was real vulnerability there. I didn't think that was another one of her manipulations. I was really happy to see more of her character come out in that relationship. Plus, I get to work with Naveen because of it," she says.

Andrews says their developing relationship was oddly perfect for the show. "I like the fact that the relationship with Shannon came from left field and there was no way that you could predict it. I like the fact that you can't chart how it could have happened. I like to think part of it is situation – being on an island and being male and female. And then there is the idea that our past before the plane crash is somehow no longer relevant in these surroundings. In a way, it's your soul that is brought out without the formalities and the bullshit, basically, of so-called civilized living."

Grace agrees and offers, "There were a couple of scenes where she gradually began to trust Sayid more and she comes to realize that who she is isn't sufficient. It's sort of a rebirth, which is a theme for our show – the idea and the opportunity to begin anew, because the island is the great leveler. It's just a lot more literal on our show."

Returning for season two, both actors admit that the immense media attention and Emmy wins have changed the dynamic on the show and in their own lives. "To be honest, a lot changed. I don't think it's productive to view it as positive or negative. Really, it's just inevitable," Grace offers. "It's honestly a wonderful situation. I think the writers are a great group and we still look forward to what we are getting from them each week. We are all very invested in what we are doing." Andrews adds, "The whole experience in every way has been an education, of sorts. The publicity this thing has attracted and the way it has changed, for better or for worse, all of our lives. It's a nice dilemma to have, but it introduces a whole new set of problems. You have to grow up and be an adult about it, whatever that means," he smiles.

Fortunately, the actors say the work for season two has been just as engaging and rewarding especially with the deepening of their characters' relationship. "We work very well together, at least from my point of view," Grace smiles. "It was great to have someone that wants to rehearse. He's so open to work off of and is so giving. It's important to trust someone like that especially with the things we have been doing recently emotionally, it's a really beautiful thing to look in someone's eyes and feel safe and he's been there for me. I think it's made me a better actor in so many ways. It's been a real gift."

Andrews is equally complimentary, "I think she is streets ahead in terms of dealing with this business than I was at her age. I greatly admire that and I think she has a very special quality of giving her character a new depth and maturity that wasn't there before. You are seeing a young woman come forth and in an almost surprising original sort of innocence."



LOST TOGETHER

NAVEEN ANDREWS and **MAGGIE GRACE** discuss how they felt when the large cast was assembled...

MG: It was so nerve-racking meeting everyone. A lot was riding on that because you don't know how long the experience will go on. It could be six weeks or six years, so I was nervous to meet everyone, but they exceeded my highest hopes. It's an amazing group of people and it's amazing how closely we've bonded. My closest friends are on this show and I feel they will remain so even after, even when the show is no longer.

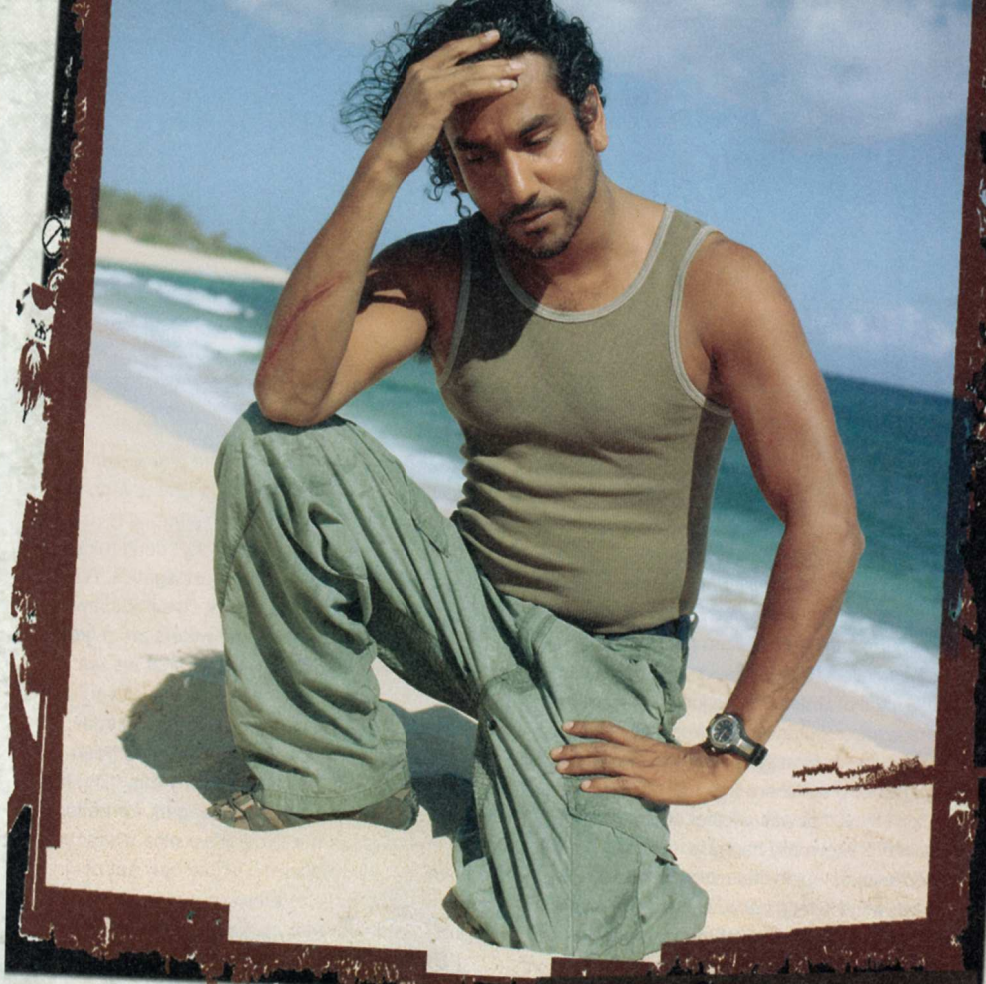
We are so different and at different stages in our lives. I turned 21 on this show and I'm in a different place in my life than most cast members, but it was amazing how much common ground we did find. And how many sunrises I've watched with these people and how many debates we've gotten into in the small hours! I couldn't ask for a better group. I know people always say it's a great family, but this was right on, right away. I've never been part of something like this before, such camaraderie in a group and it's been beautiful for me.

NA: One of the surprises is that we got such a good group of people. We all get on and we kind of look out for each other too. We knew right from the beginning if this thing took off, we would be stuck with one another whether we liked it or not. It's like a family. Ultimately, we all care about the work and we want to do as good a job as possible. In order to facilitate that, it's important we don't hate one another [laughs].

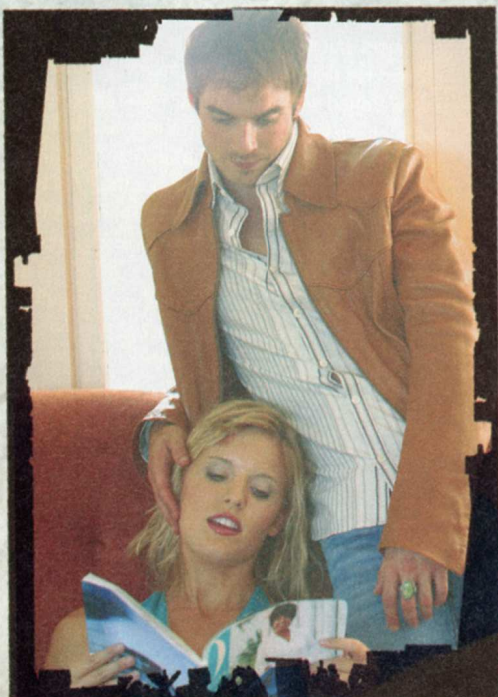


Sadly, Shannon's journey follows that of her doomed brother and his demise in season one. While audiences may have been shocked at her violent death at the hands of tail-section survivor Ana Lucia (Michele Rodriguez), Grace says she knew her end was coming. "I'm not terribly conflicted about it," she says candidly. "Overall, I knew what was going to happen. I knew for quite some time and it wasn't a shock to get the script. They are much more sensitive and wonderful than that. They are respectful of the fact that we have lives [in Hawaii] and some people have kids in school. They try to do it in the best way possible, but it's something we have been aware of from day one. So when you get the call, it's not a shock like you might get on another show. I think it was sort of obvious in the writing in how they didn't really develop the character [a lot]. I think that indicated where they were heading, so it's not something I was completely taken aback by, even if I thought it might happen later. If it's going to be unexpected, it's more beautiful that way. Even if I had the shorter straw of the bunch, as far as time, it's still an amazing bunch of straws."

Grace details the knowledge of her death was tempered with the fact that she finally got a back story episode that revealed why Shannon has become so bitter about her family and life in general. It was a huge window into her character's soul and a gratifying answer to why her character was so troubled. "The only value in my coming back for a second season was if we developed the character. There was no point offing some sacrificial lamb. You have to care about the character to give the situation any impact at all. What's important about ending this character is how it can help the show. It needs to provoke as much as possible to give other characters a chance to develop their relationship a little more. I think there were some really beautiful moments in the script. A lot of it was new and a lot wasn't, in terms of how I was dying. It was certainly a challenge to [go to] work at the last minute and get a script the day before where you are in most the scenes. I was certainly helped by great writing."



For Andrews, he acknowledges that Shannon's death will now have repercussions for the rest of the season for Sayid. "He's been involved with two women and terrible things seem to happen to people he loves – they are removed from his life in a pretty forceful way. He seems to be on a journey dealing with that sort of loss. How much is he responsible for, and a willing participant in these situations? Is he putting himself in these situations that force him to confront things? It's all quite deep," he chuckles. "I think that's part of the process because he is a pretty complex character. It's about redemption. There seems to be a redemption that each character has to come to in some way, however awful that is. It has crossed my mind, 'Are we all dead and do we have to linger in this purgatory?' It's crossed my mind and if it's connected to that, it's a bloody good story and one that is very ambitious for a prime-time network show. If that's what they are driving at, then I am totally into it. I have a lot of respect for Damon and the incredible pressure he must be under, but somehow he still finds the courage to take great risks. That is what makes this show great. We are all in service to the piece."



THE WATCHERS

NAVEEN ANDREWS and **MAGGIE GRACE** discuss viewing their performances in the final cut episodes...

NA: To be really honest, I am always very self-critical. I don't actually watch the show. It's probably a personal problem – I could do it when I was younger, but I made a false wall to protect me. Now, having to watch myself is really distressing. I can enjoy everyone else's performances, but as soon as I come on, the whole thing is ruined, so I figure why put myself through it [laughs]?

MG: I know Naveen has a hard time watching his work and I can identify with that. There are always small choices in light of the bigger stories that I would change.



"Personally, I've grown up a lot on the show. I've learned so much and I don't mean just as far as the work. It's helped me out a lot."

— Maggie Grace

Remembering her last day on the set, Grace is upbeat and actually grateful, despite the sadness of the event. "My last day I thought would be bittersweet, but it ended up being really fun. It was like graduation where everyone signs your yearbook. I have so many pictures from that day with the crew and certain people that I've really come to know and love. We have a truly exceptional crew. There are long hours and the lack of sleep is unbelievable. Sometimes we have three units running at the same time and they work so hard and the actors tend to get most of the credit because we are the front men, but they work their butts off!"

While the actors say they will miss working with one another immensely, they are both appreciative of what the show has given them so far and what they both know it will continue to give them long into the future. Grace closes with conviction, "Personally and professionally, it's been amazing. I've never been a part of something like this on so many levels or something so successful. On a professional level, it's opened so many doors for all of us. Personally, I've grown up a lot on the show. I've learned so much and I don't mean just as far as the work. It's helped me out a lot." Andrews smiles, and offers, "We have to deliver a good show and I really believe that you can do things in television that you can't do on film. To that extent, it's an art form and if we can approach doing a good piece of art now and again, I'm happy." 🔥



SAIL AWAY

It's well and truly lost at sea, but before our heroes' raft was blown to pieces, it played an important part in the survivors' story. Designer **RON YATES** talks exclusively about making the vessel out of salvaged plane wreckage and bamboo...

Words: Bryan Cairns

How did you find yourself landing your role on *Lost*?

The main producers hire heads of departments who then crew up [themselves] down the line. I was hired by Carlos Barbosa who wasn't the Production Designer on the pilot but was on the first 11 episodes of last season. After he left, Stephen Storer and Mimi Gramicci came in for the last half and they inherited me [laughs].

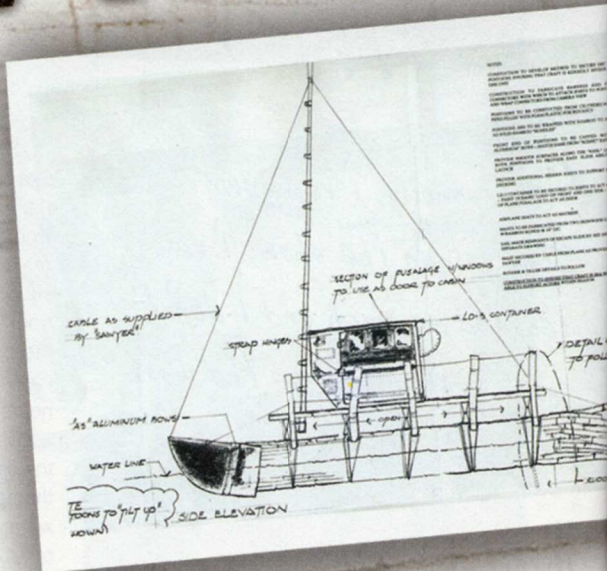
Did the creative team divulge how pivotal the raft would be?

The writers were not very forthcoming as to how many people it would have to support so in terms of its size, it was left up to us.

It is kind of policy on *Lost*. They are very cagey about details. When we did the hatch, we had no idea what was below there.

When they asked you to do the raft, what kind of specifications did they give you?

As far as building the raft, what was required on the beach was that 'in progress' raft. We were also busy doing the actual one that would be used on the ocean. So there are two [being made] simultaneously. Then after the fire, one was rebuilt. Once the raft itself was seaworthy, they wanted an additional half-version that would be floating on a barge so it would be easier to shoot, [but] the original raft worked so well, the half-version wasn't needed.



Did you use a template for the raft?

Stephen, the Production Designer, didn't want to go with the usual castaway 'Huck Finn' sort of raft. He wanted something more interesting. He was inspired by the Polynesian Catamaran design which has been in use for centuries.

Our survivors were left with a challenge in terms of how to construct a raft from the vegetation and debris from the crash that made it to the beach. We used that set of circumstances as a place to start.

As far as the design goes, the concept was a collaboration between Stephen and myself. We developed the look and it went through a series of changes. Once we had approval of what the raft would look like, the characters began 'making' theirs over a series of episodes.

WINDS OF CHANGE

For fans hungry for raft diary information, **RON YATES** notes the various stages of its life on the show...

"Well, if you look at the timeline from the story point of view:

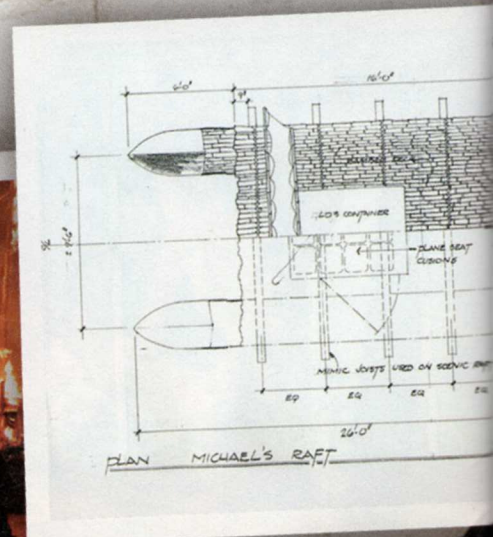
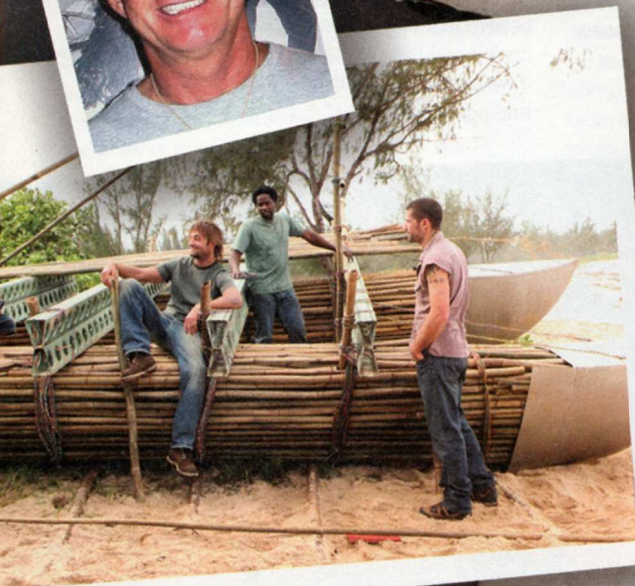
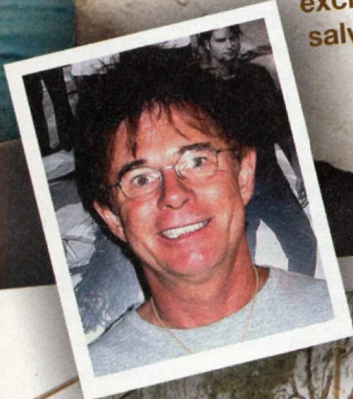
Day 28: Michael decides to build the raft to get him and Walt off the island.

Day 33: Walt burns the raft and Michael suspects Jin.

Day 35: They start rebuilding the new raft.

Day 43: Arzt warns them of the changes of the winds and that they need to sail immediately.

Day 44: The rudder and the mast gets damaged which holds things up for several hours. By night of day 44, they've set sail and the raft is blown up."



"Three months prior [to the raft's launch], huge waves were coming in so our sets on the beach had to be moved. But the gods were really smiling on us the day of the launch and the ocean was flat."



Obviously, the real raft isn't made of trees, rope, and crazy glue. Can you detail the process of erecting it?

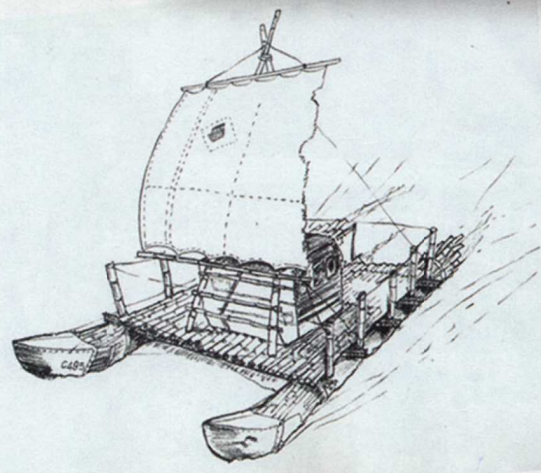
My version of the one actually built was a sub-structure which was then laminated with bamboo and covered over to look like the one being built on the beach.

Jim Van Houton built three little models of that super-structure to make it strong enough. With the waters around here in Hawaii, it had to be rigid. The idea that we came up with was to have two 20-foot long, 28-inch diameter culvert pipes, which were later filled with foam. Each one of them had four metal straps bound around them. This was attached to a tubular sub-deck which straddled the two pontoons which was welded together by Alan Kiriu. Jim's team skimmed down the whole thing with bamboo to make it look like the one on the beach.

Stephen introduced the idea of using an air container, and Jim sort of scaled it down so it didn't take up too much deck space. The sail was apparently supposed to come from the remnants of the escape chute from the plane which was umbrella fabric.

Originally, we thought it would have to be towed. Usually your rudders are behind each pontoon, but I realized Michael wouldn't have the sophistication of a tiller, so we set it in the center.

I ordered an overall bin from a company in Hollywood that supplies airplane parts, so we attached that to the back of the container to put supplies in.



There were a few prototypes discussed. What was the biggest challenge in perfecting it?

The biggest challenge was to have it seaworthy enough to support a camera crew, the actors, and for it to be safe. The prop on the beach was a bundle of bamboo tied together with wire [laughs]!

There is a scene where the cast is pushing and shoving the raft towards the water. How heavy was it?

It is an extremely heavy raft. We laid out logs very similar to building the pyramids. We also created a track it could run along.

Part of the gag is the raft slides off those and you have to lever it back on. That was pretty complicated. Initially, we were told it would never launch from the beach so we weren't really prepared for that kind of set-up..

When the raft hits the ocean, did it float on its inaugural voyage out?

Oh yes. It was interesting to see because this crane camera came in. There is a canal that flows right next to the construction mill so it was simply a question of lifting it up, pivoting it around, and lowering it down. It floated perfectly. Once we added bamboo, it gave it extra displacement.

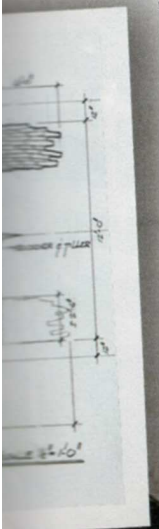
During production, how vulnerable was the raft to the whims of Mother Nature?

In December of last year, they held the Eddie Aikau Invitational. When waves reach 20-feet at Waimea Bay in Hawaii, they have a surfing competition. The bay is only three and a half miles from where the raft was launched. Three months prior, huge waves were coming in so most of our sets on the beach had to be moved back. But the gods were really smiling on us the day of the launch and the ocean was flat.

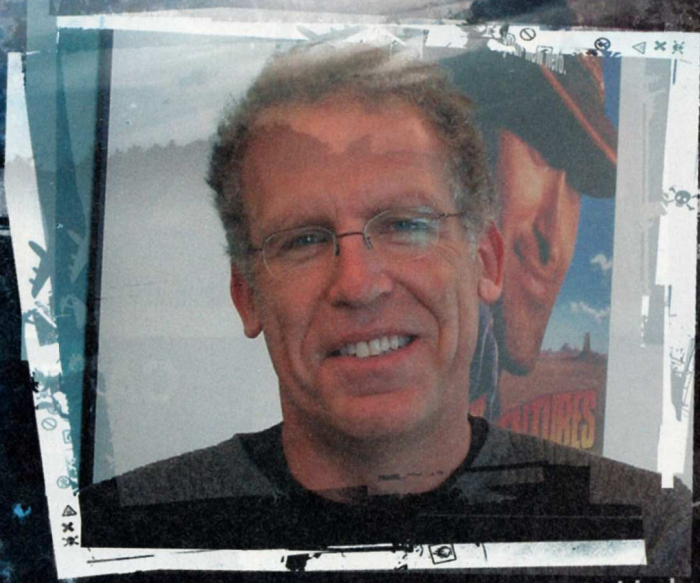
CAPTAIN JIM

RON YATES is the first to give credit where credit is due – when it comes to the raft sinking or floating, he gives top props to Jim Van Houton...

"The man that is truly responsible for the success in terms of its seaworthiness, making the mast collapse, working out the rudder, and figuring out the displacement in the water was Jim. He is our all around genius sculptor and without him, we'd literally be lost. He even sculpted the whole Black Rock ship – the show is so dependent on him."



THE OTHERS



Meet 'the Others' of Team *Lost* – the production crew behind the show's ever-evolving tales. In this issue, Executive Producer **CARLTON CUSE** exclusively discusses his role on the show. Plus – don't forget to go to the brand new Quarantine Zone on page 55 – Co-Creator/Executive Producer **DAMON LINDELOF** has answers to your questions...

Words: Paul Terry

Let's start with a *Lost* style flashback. What is your flashback – the events that led you to you being *Lost*?

I knew Damon [Lindelof] because I gave Damon his first staff job on a show that I created called *Nash Bridges*. Damon was an incredibly talented young writer on that show, and we became not only colleagues, but friends. As Damon began working on *Lost*, we would just talk as friends. He was telling me about the show, and keeping me up to speed with what was going on. He sent me the pilot [episode] to look at, and I absolutely loved it. It was brilliant – he and J.J. had done an amazing job. [Damon and J.J.] actually turned what wasn't the greatest idea for a TV show into something quite brilliant.

I got hooked on the show, but in the meantime I had a development deal with Sony Television. As time went on, and the first few episodes of *Lost* had aired, it became apparent to Damon that he needed some help running the show. His role has many facets. It's not just about coming up with the episodes each week – which is hard enough [laughs] – its also about managing a company that employs 225 people – it's a giant enterprise. So, Damon asked me if I would be interested in coming over and working on the show.

I met with him and J.J. [Abrams] and [originally] wasn't particularly interested in going to work on somebody else's show, but I fell in love with *Lost* and in love with the material. That's what drew me in and I said, "Yes." It's a fantastic piece of work, and I felt that I could bring something to it. That was the combination of things that led me here.

“WE CAN HAVE
SOMEONE
BEING
TORTURED,
AND IN THE
SOMEONE



"Season two is going to be about the fact that they realize they may be stuck here for a while. That changes them."



At which point did you officially join Team *Lost*?

I started getting involved in the storymaking process as we moved towards the middle of the season. It was not my intention to reinvent the wheel, it was really just about trying to help out the workload and embellish the work that had already been done. There was so much mythological framework that J.J. and Damon had created, I just added some pieces and elements to that. I don't really like to dissect that – in some ways it takes something away from the magic of the final shows. The process is putting all those elements together, to make the final episodes better than the sum of their parts.

Most importantly I think that Damon and I discovered quite quickly that we had a real aesthetics similarity, and bond. We thought of the show in the same way and in the same terms. The value of having a collaborator and someone to bounce those ideas off of is really helpful and important when you're actually trying to turn out a script literally every eight shooting days. The challenge and the pressure of network television is you try to make the episodes really good, but you're doing that against this constantly ticking clock. You have a finite amount of time in which to make each one of these episodes good.

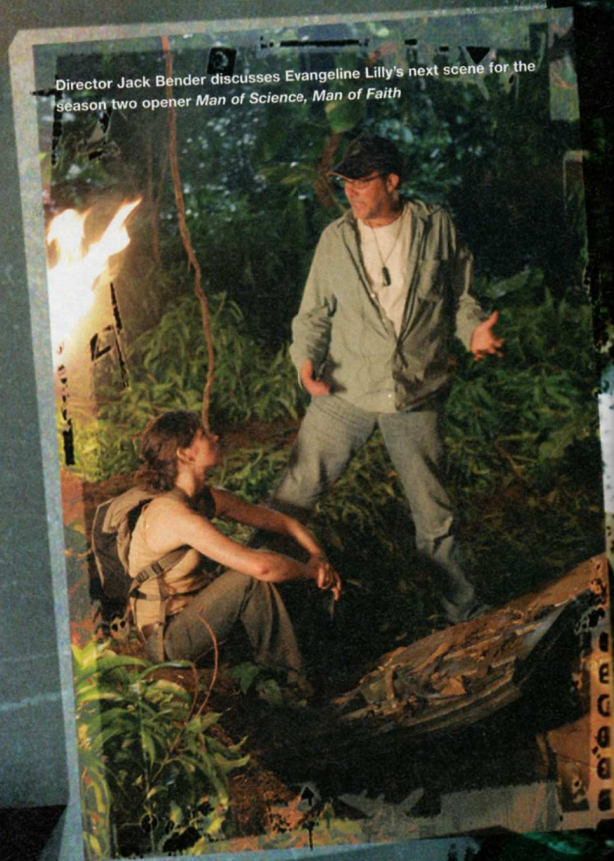
SAME EPISODE,

**PLAYING
GOLF... ”**

"I think the hatch is sort of a literal metaphor — for going inward and going inside."



Director Jack Bender discusses Evangeline Lilly's next scene for the season two opener *Man of Science, Man of Faith*



KALEIDOSCOPE



CARLTON CUSE addresses the huge variety of storytelling styles that *Lost* has become so well known for...

"The season one Hurley episode [*Numbers*] was very consciously written as a black comedy. Other episodes can be like the Locke-centric episodes – pretty mystical and very much centered around the weird mythology of this hatch, whilst others can be very straight, character-orientated and not have much in the way of mythological elements. I love the fact that we can engage in those different types of storytelling."

Which flavors/tones of *Lost* appeal to you the most?

What makes *Lost* more than just another genre show is the intense focus on the characters and especially the characters' back-stories. The flashback device – which is a brilliant creation that allowed the show to expand – that's the essence of why 20 million people watch the show every week. They're very drawn to these characters, as was I, and as I continue to be. Working on the show every day, I'm learning more about the characters as we talk about them in the Writers' Room. As we chart their future stories – based on what we know about them and what is special about them – they become self-contained stories within the episodes that reveal a lot about who these people are.

I think that all of us have seminal moments in our lives. If you sat down and had a drink with somebody, began talking, and became friends, you

would probably uncover five or six things in their lives that help define them as the person they are. What we're doing on the show is showing the audience those events, some of which have been shared with other characters. What's interesting about the show is that we as an audience know more about the interior lives of our characters than their fellow characters do. That's something that also makes the show different from other shows.

I have a lot of background doing action adventure – the movie-like qualities of the series. The 'man versus nature' elements, I love all that stuff and I feel very at home with that, too. I love the fact that it's not just a procedural type of genre show. It's not in a box – it's a show that has a lot of room to let us do lots of different types of story. We can have someone being tortured, and in the same episode, someone playing a round of golf. That latitude is what makes the show fun to write.

"It's a little bit like being an air traffic controller. The episodes are like the planes that you're trying to guide into a safe landing, but at the same time you're still trying to manage the seven other planes that have their own flight patterns."

And what would be a typical 'day in the life of Carlton Cuse on *Lost*'?

Usually a typical day starts with Damon and I having breakfast together, sitting right here in my office, or in the delicious and wonderful Disney commissary [laughs]. We usually talk about what the issues of the day are. Those range from the practical issues involved with production and managing of the show, to the creative direction, and ideas that we've had about where the show should go. Or, we might go over a specific story. There isn't really a typical day for me. Any given day can be focused on many different things. Some quieter days I might be in the Writers' Room, on other days I might be on the phone with production issues. I also might be doing production rewrites, having a 'tone meeting' with the directors to establish what the intent is of a script, or dealing with publicity. There are so many different aspects to the job.

At any given time, six to eight shows are in various stages of the process – from the first initial concept phase, to the script outline, pre-production, one will be shooting, several are in post-production. It's a little bit like being an air traffic controller. The episodes are like the planes that you're trying to guide into a safe landing, but at the same time you're still trying to manage the seven other planes that have their own flight patterns. The 'spinning plates' is another good metaphor. There's always something going on. It's like having a term paper in college every eight days, but there is a wonderful energy in that, which I've always loved. It's something that I enjoy the pressure of, working under those circumstances.



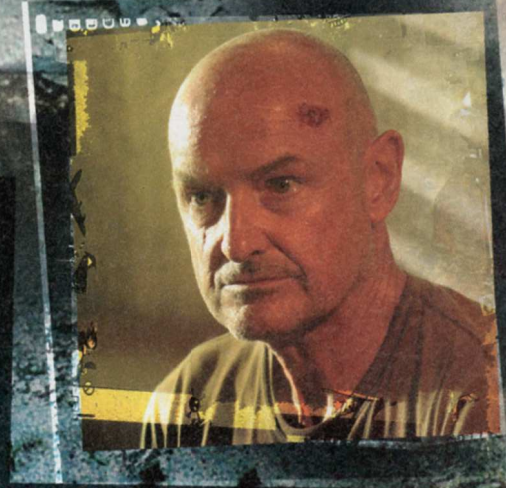


The finale of the first season ended up being an epic three hours – how did that come about?

As we started working out the story, it became apparent that we had enough story to fill three hours in order to tell this adventure. As Damon, the writers and I all worked out the [finale's] stories, it became apparent that this season's ending was an opportunity to bring a sense of closure and completion to the whole first year of the show. One of the things we were really conscious about doing was trying to answer a bunch of mysteries, unlike *Twin Peaks* or *The X-Files* – there was a lot of mythology [in those shows] but it was frustrating because things were raised and then never answered. We had a list on the white boards in the Writers' Room of some of *Lost's* mysteries, and we were ticking off the ones we felt we could successfully answer in this finale. While not answering the larger questions like, 'What was the island?' we all felt we gave the audience more information about the 'monster', visually, the nature of the island, and we could explain some things like, 'What is The Black Rock?' So we filled out certain things and brought closure to some of the things that were issues for the first season.

We had this idea of giving each of the characters a flashback [in the finale]. Showing the day of the flight showed how these characters that we've come to know got on the plane. Having that as the end of the first season worked well with where the whole series started.

"I feel like while we will continue to tease out the answers as to what the 'monster' is, we're making forward progress – we're not just treating it the same every time..."



Any favored mysteries of the island?


I was compelled by the hatch, when I first heard about it. I thought Locke's connection to the hatch, and the fact that Locke puts all his spiritual weight on it – that he believes that opening the hatch is going to provide him with the answers about this island – was really compelling. I love the hatch.

I've also been very engaged by the 'monster' and the decision to show a little more of the 'monster' was something I felt strongly about. I feel like while we will continue to tease out the answers as to what the 'monster' is, we're making forward progress – we're not just treating it the same every time.

How does this new season differ from the first year?

We're going to try and make season two have a distinctly different feel to it than season one. We'll still have all the same elements – flashbacks, etc, and we're not going to radically overhaul the show – but I think what we're going to try to create is a sense that episodes can kind of stand on their own. We feel like there's a completed arc for season one.

The first season was really about these people being in denial over their fate. They were on this island and they were expecting to be rescued, but when they aren't immediately rescued, they build a raft – their plan is to get off this island, get help and get the hell out of there.

Season two is going to be about the fact that they realize they may be stuck here for a while. That changes them, and forces them to turn a little bit more inward. I think the hatch is sort of a literal metaphor: for going inward and going inside. They're going to be doing a little bit more society building and also exploring the island too... 

THE PRESIDENT SPEAKS

From a standard end-of-season finale to an epic three-hour event, **CARLTON CUSE** reveals how the ABC President's phone calls evolved *Exodus*...

"Originally, Stephen McPherson, the President of ABC, called us and asked us whether we could do an extra hour of the show, and we agreed. Then he called again and asked if we could do a *second* extra hour of the show [laughs]. We were driven by their desire to have more episodes. Then he called *again* and asked us if the second hour could be expanded to 90 minutes [laughs]! Even though the show is serialized, each episode sort of lands on an ending, in this case [with *Exodus Pts. one & two*], we thought, 'Let's really make it a distinct two-parter.' We saw this as an opportunity to ramp up the finale and make it more theatrical."





QUARANTINE & ANALYSIS

Being *Lost*'s Co-Creator/Executive Producer, DAMON LINDELOF is always hustling here, there and everywhere. However, with the power of our 'Others' section, every issue we'll be trapping Damon inside a hatch of our own... until he's answered eight quick-fire questions sent in by you guys. Then, I suppose we could free him and let him carry on making the show...

```
>:4 8 15 16 23 42
>:EXECUTE
>:|
```

Q "Lost is full of other show/film references. Which ones are you most proud of, and which ones has no one spotted yet?"

(MJ Peltzer, Santa Monica, USA)

A I love the reference to the Paper Company in Slough in *Numbers* – it's a shout-out to *The Office* – one of the greatest TV shows EVER. And I think by this time, EVERYTHING has been spotted. Our diehard fans are just TOO good for us to slip ANYTHING by them.

Q "How do you balance revealing the little truths whilst still keeping the big 'final truth' a secret?"

(Paul Williams, Toronto, Canada)

A Very, very, carefully.

Q "Which of Team *Lost* works the most with the different official web sites?"

(Karl Hadfield, Upper Norwood, UK)

A Bryan Burk is pretty damn involved, as is Javier Grillo-Marxuach, who has his very own blog.

Q "What did Kate do that was so bad that her own mother freaked out when she saw her?"

(Rob Horton, Bristol, UK)

A Oh please. As if I'm gonna answer that. But when you find out the title for episode nine this year, perhaps you'll be pleasantly surprised.

Q "Will we ever see the plane crash (in flashback) – like a high POV shot where we see the different sections split and scatter?"

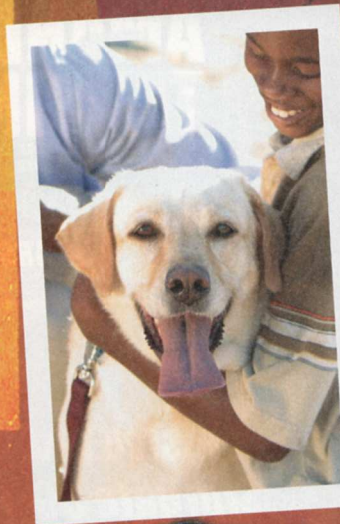
(Pat Moore, Joydens Wood, UK)

A No comment...*(wink, wink)*

Q "How does the *Lost* online fan base/discussions affect the writing/development of the show?"

(Edmond Hager, Ohio, USA)

A We love our fans wildly and check the boards often... your input MATTERS. At the same time, we're on a path here, so sometimes fan reaction doesn't take the "big picture" into account and we have to grit our teeth and move on.



Q "What did one snowman say to the other?"

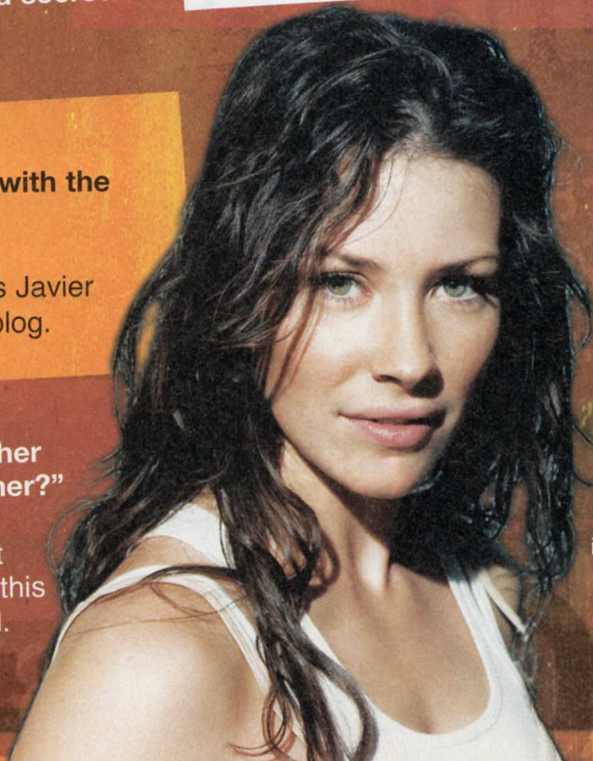
(Niki Jones, High Barnet, UK)

A Do you smell carrots?

Q "Tell us a secret about the show right now!"

(Angela Dunst, New York City, USA)

A Vincent is a girl!



Got a question you want to ask Damon Lindelof? No problem. We'll be sealing him behind our hatch door for another eight interrogations next issue. Email the 'Quarantine & Analysis' section at: voices@titanemail.com

In true *Lost* style, it's time for a flashback. It may be winter right now, but let's go back to April of this year, to Destination L.A. – the first official *Lost* fan charity party of its kind, attended by members of the cast, the creators, the writers and, of course, some very lucky *Lost* fans...

Report: Tara DiLullo

Imagine

the scene... it's a cool mid-April night last spring at the hip Renaissance Hollywood Hotel in Los Angeles. A ballroom is festooned in tropical decorations, with real palm trees, orchids on the tables and projected images of blue-green lagoons on the walls. An intimate number of about 100 plus people mingle and talk with excitement about hatches and Others and the relevance of Hurley's numbers in the universe, while a life-sized stuffed polar bear with a flower behind its ear watches over this unusual assembly. Is this some kind of surreal gathering of mathematicians or taxidermists? Nope, not even close! This particular room played host for the first ever *Lost* fan charity party, one officially sanctioned and attended by the creators, writers and some of the cast of the show. Destination L.A., created and organized by *Lost* fans Allyson Beatrice and Maya Stoskopf of E.M.A. (a specialty event-planning company focusing on Internet community events and fan gatherings) was a one-of-a-kind event allowing the devoted *Lost*-ees to mingle shoulder-to-shoulder with the team bringing their favorite show to life. Not only was the party fun, but it also raised an astounding \$5,200 for the Children's Defense Fund, an advocacy group for American children, through a silent auction of items ranging from autographed scripts, limited edition *TV Guide* covers, cast photos and props from the series.

Destination L.A. actually evolved from other annual charity fandom events, the Posting Board Parties (or P.B.P.) thrown for fans of *Buffy the Vampire Slayer* and the Wolfram & Hart Review celebrating the last season of *Angel*. Allyson and Maya were both heavily involved with those events and it was their connection with David Fury, a writer and producer on those series and producer for *Lost*'s first season, that saw them create an event with a *Lost* theme. "After Wolfram & Hart, I decided I was never doing it again," Allyson laughs. "Then Fury said it was too bad because he wanted to do something for *Lost*. So, I made some calls and David explained things to J.J. [Abrams] and he thought it was an OK idea. They were a little frightened, but I had Mike Boretz, who is Joss Whedon's assistant, assure them it was OK. It's just fans making a lot of money for your favorite charity and so they all got on board."

DESTINATION L.A.

Allyson says *Lost* was a perfect fit for a fandom event because it attracts an intense Internet devotion from some of the audience. *Lost* even has its own message board sponsored by J.J. Abrams called The Fuselage (www.thefuselage.com), which has become a hub for the actors and creative team to chat and build relationships with the fans. "Fandom is fandom," Allyson smiles. "[Maya and I] are fans and we plan everything thinking of what the fans would like. We've been to conventions where you are corralled behind a velvet rope and where you pay \$300 for a two-second-photo op. It's such an emotional letdown. These people bring a little bit of happiness to your life and you want to honor them. So we planned everything based on what the fans like. We even planned interesting events for the weekend, so people could make friends with other online devotees. We tried to take every positive experience we've had with fandom and put it together in a package for this weekend."

The planning obviously worked because everyone, from the fans to the *Lost* VIPs, were all thrilled with how the intimate event finally brought together the fervent audience with the creative crew making it. While the season finale was still in production in Hawaii at the time not allowing all of the cast or production crew to attend, the Los Angeles based *Lost* writers, guest actors and a handful of series regulars showed up to party with their audience. Executive Producers J.J. Abrams, Damon Lindelof, Carlton Cuse, and Bryan Burk showed up early and stayed late, while Javier Grillo-Marxuach, David Fury, Adam Horowitz, and writer's assistant Matt Ragghianti all worked the crowd answering questions and ducking spoiler requests with glee. Recurring actors on the series in attendance included: Zack Ward (Jack's best man), Andrea Gabriel (Nadia), John Terry (Jack's Dad, Dr. Shephard), Greg Grunberg (the pilot), and William Mapother (Ethan). As an extra special surprise, regular cast members Daniel Dae Kim (Jin) and Harold Perrineau (Michael) turned up later in the night, flown in by the producers to join the fun since their scenes for the season were completed.

A tired, but enthusiastic Perrineau eagerly told *Lost Magazine* that the party was an example of the cast's new reality since the show exploded in popularity. "We got in last night and decided we'd go to Mel's Diner. We walked in and (this is the first time it's ever happened to me in L.A.) I heard a gasp from the place," he laughs. "I was like, 'Whoa' and I sat down very slowly. It was weird!

For me, [*Lost*] is truly the middle ground between movies and theater. In theater, it's right there, in the moment and in film, it's two years later when somebody sees it. With this show it all happened so quickly, and it continues to evolve just as fast. You are constantly in the middle of the action, but it's really fun and fascinating. I'm glad it's not turning into the TV that I have always been adverse to and it's still really interesting."

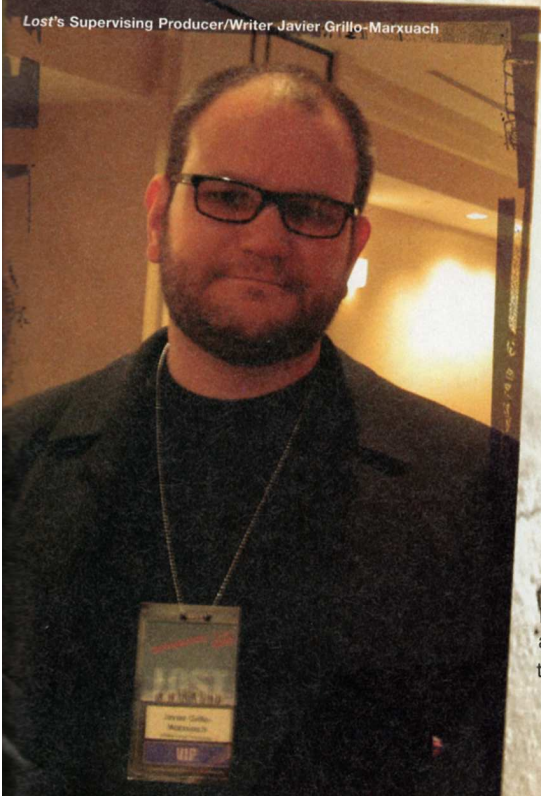
Fellow raft builder, Daniel Dae Kim then joined his co-star for a hug and took a moment to agree. "We are pretty isolated on the island and I like it because we get to focus on our work. It's only when we come back to L.A. and New York, that we see the impact the show is having on people in general. It's been a real learning experience in terms of watching this character grow and how the audience responds to the character. The show would offer little tidbits of a character make-up, and people would naturally make a lot of assumptions based on what little they know. It's been great to watch Jin reveal himself and watch the audience change their perception of him a little bit. It's one of the great things about TV, your character is constantly developing week to week to week. It's a lot like life that way, because we as



"We got in last night and went to Mel's Diner. This is the first time it's ever happened to me in L.A. - I heard a gasp from the place. I was like, 'Whoa' and I sat down very slowly. It was weird!"

- Harold Perrineau

Lost's Supervising Producer/Writer Javier Grillo-Marxuach



UNDER THE MATCH

people are growing and changing and developing and television is the closest thing to that reality."

When pressed about his favorite moments of season one, Supervising Producer Javier Grillo-Marxuach offered, "The highlight of season one to me was season one! From the beginning, everybody came to it with their "A" game and we knew it was special from the start." It's a sentiment Executive Producer Carlton Cuse agrees with: "I fell in love with the world Damon and J.J. created. It's a collaborative art form and there is so much work, so having each other has been a huge positive."

Later on the ballroom floor, Producer Adam Horowitz explained the best part of working on *Lost* for him personally was "finding new and interesting directions with the show. Damon has so many great ideas and a great vision for the show, that I think all the writers feed off that. It's a great group of people to bounce ideas off of and find new and exciting places to go. We're just as surprised as the rest of the fans by where the show ends up going, and that makes it a joy to write. It's funny the show has been so character based that it's been organic. Damon will say, 'this is a Jack episode,' and as soon as we start talking about the character, suddenly things start to come from that and the genre aspects or the different types of storytelling just seem to naturally come from that. It's a weird thing that the show really has a life of its own. I think it's finding universal truths in every character, and that makes people have something to key into when they watch. The truer we are to the characters, hopefully people will continue to respond."

Even J.J. Abrams, no stranger to adoring fans with *Felicity* and *Alias* was a bit overcome by the enthusiasm of the party attendees. "It's staggering and I'm beholden to Damon for creating the show with me and maintaining a level of integrity of intelligence and heart. He's a brother in arms with

me, and Carlton Cuse has been incredible as well. In my wildest dreams, I didn't imagine it working as well as Damon has managed to make it work."

As the night wound down, the *Lost* crew merged on stage and the lights dimmed to show video messages from the rest of the cast that couldn't attend. Jorge Garcia said he was filming "the creepy, scary finale that you all demand," while Dominic Monaghan charged the crowd to grab the person next to them and give them a big kiss. Josh Holloway lamented his absence saying, "God knows I love a good party," and even Vincent the dog barked his thoughts with helpful English subtitles.

Afterwards, the *Lost* team gathered on stage to be presented with a check for \$5,200 dollars made up of donations and the auction bids from that night. Beth Ostheimer, State Director of the Children's Defense Fund, went onstage to accept the check and told the crowd, "I can't tell you how privileged, how pleased and how thrilled we are to be here and to be a beneficiary of all of your generous support. The *Lost* fans...you are an amazing group of people... without all of you, we would be lost!"

"Discovering this community is one of the most exciting things that has ever happened on a professional level. There is a give and take between the fans and us and we appreciate it immensely."

— Damon Lindelof

Lucky *Lost*-ees spend time with Andrea 'Nadia' Gabriel (green dress, third from right)



DAMON LINDELOF

From 'fan' to 'the man with the plan'...

"It's very surreal, because I was one of these fans! My coming into being with J.J. was based on me going onto Television Without Pity and posting about *Alias*. I feel like I left the realm of geek and entered the land of geek creator. It's very, very cool!"



ANGEL GABRIEL

One of the most popular actors on the night was **ANDREA GABRIEL**, Sayid's former love Nadia...

A New York girl and theater veteran, she admitted finding the Internet popularity of the show an amazing perk for exposure. "My whole experience of it and going to Hawaii was so long ago. When I would come out of plays in New York, I would maybe meet five people with a Playbill, but it's nothing like this many people knowing the show!" she laughs.



"It's only when we come back to L.A. and New York, that we see the impact the show is having on people in general. It's been a real learning experience in terms of how the audience responds to the character."

— Daniel Dae Kim

Our mission for 30 years is to leave no child behind and you are making that possible."

J.J. then took the mike and said to the crowd, "We can't thank you enough. It's overwhelming. When we did the pilot for *Lost*, we were sort of giddy... because it all happened instantaneously, but we knew it was this weird little thing that made us amused and we were desperately hoping would see the light of day and get on the air. The fact that it got on the air and you embraced it the way you did and allowed it to live is an extraordinary gift to us. Meeting you in person and seeing faces to the names is equally exciting. Not only are you passionate and interesting, but an awesome group! Doing a television show is an interesting experience because it's not a monologue. It's very much a dialogue. The Fuselage is awesome. I'll go on and you guys are so nice. Don't you wish the whole world were like The Fuselage?" he laughed. "The dialogue of doing a series like *Lost* is crucial and the energy that we get from you guys allows us to keep going. And not only is this fun, but there are young people who are desperate for help out there. When you hear their specific stories,

it's an amazing thing... these children and the conditions in which they live. Give them a chance, and they succeed. My wife helped me realize things we have to do and these are kids that are given a chance to succeed and what you have done tonight is to help people live a life that is worthy of them. My wife and I thank you deeply."

Damon then followed saying, "What can I say that you didn't just say? I'll say the same thing, but a lot less funny and charming. A year ago I was one of you guys, a fan of *Buffy* and *Angel* and *Alias*. I was on these sites, nitpicking episodes and coming to events like this. Now to be up on the stage and still feeling like I'm a part of this community, but feeding this community, is one of the most exciting things that has ever happened on a professional level. *Lost* is so much bigger than J.J. and I. There is a give and take between the fans and us and we appreciate it. Thank you all for traveling so far to spend time with us." With that, the evening came to an end, but with a lot of happiness to go around. The party success now means the plans for *Destination L.A. 2* are well under way and fans can get more details at: www.destinationlaparty.com 📍





Dear Diary

“Rain, magnificent sunsets, lightning storms — the list goes on and on...”

“It’s beautiful here. I’ve always loved Hawaii and I’ve been traveling here for a lot of years on vacation. My wife and I have always sort of joked about me getting a gig that would bring us here for an extended period of time — and here we are! The kids are incredibly happy and we are all very excited to be here.

I’m surfing a little bit again. I surfed in Southern California for a few years, but I gave it up because the water is so cold! Obviously, it’s reinvigorated my desire to get back into surfing here. I brought my boards over and I try to get my kids involved.

As for shooting the show, every day is a new challenge. You’ve got rain, magnificent sunsets, lightning storms — the list just goes on and on. Working in a really natural environment as beautiful and majestic as Hawaii is amazing.”

(Special thanks to Matthew Fox, who was speaking with Tara DiLullo)

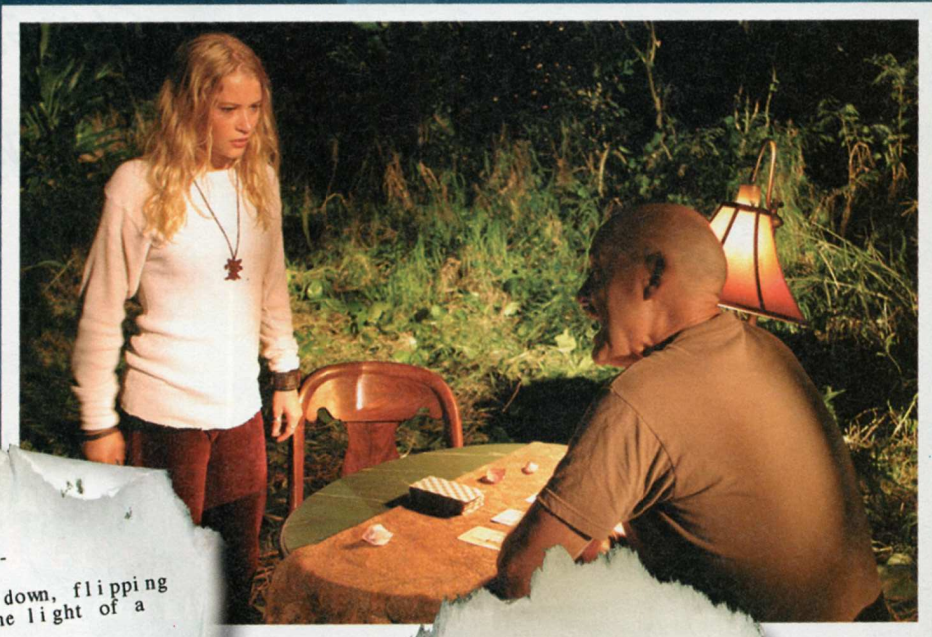
BLACK BOX

FLIGHT RECORDER



“THE BABY CRIES AGAIN.
AND IT’S CLOSER NOW...”

Each issue of *Lost Magazine* will delve inside what is stored on our Black Box Recorder. Exclusive script extracts will accompany behind-the-scenes imagery, so you can see exactly how the team translated what was on the page to the screen. It might only be the second issue, but it's time to go to a dark place: the opening scene from season one's *Raised By Another...* “Claire let's go of the tree, still scared, but driven now, pushing through the thick leaves until she emerges into...”



A CLEARING

And Claire comes to a full STOP as she sees --

LOCKE. Sitting at a LARGE WOODEN DESK, eyes down, flipping over what look like LARGE PLAYING CARDS by the light of a PURPLE SHADED DESK LAMP.

This makes as much sense to Claire as it does to us --

CLAIRE
Wh -- what's happening?

LOCKE
You know what's happening.

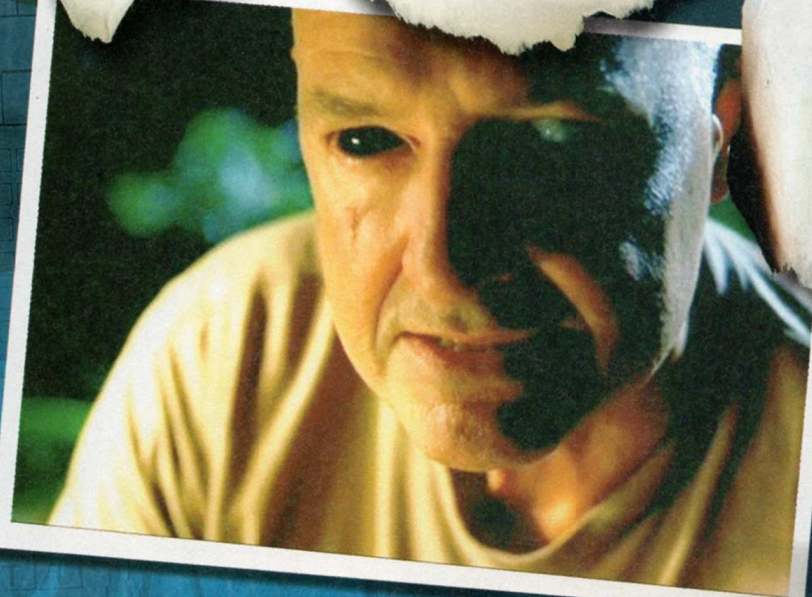
LOCKE
He was your responsibility.
(turns a card)
But you gave him away, Claire.

FINALLY. Locke looks up --
And both his eyes are OPAQUE. ONE
is SOLID BLACK. One is SOLID WHITE.

LOCKE (CONT'D)
Everyone pays the price now.

Ch. SHIT. Claire backs off,
TERRIFIED as LOCKE SHOUTS AT
THE TOP OF HIS LUNGS...

LOCKE (CONT'D)
EVERYONE PAYS THE PRICE NOW!!!





ANOTHER CLEARING

And here is A BASSINET. White. Crisp linens. A MOBILE hangs from a TREE BRANCH above it.

And the CRIES are gone. Eerily SILENT.

Part of Claire doesn't want to look inside... but she has to. Slowly moves towards the crib, as we get a better look at the MOBILE --

Half winged, busted TOY AIRPLANES hang from its strings -- THE OCEANIC LOGO clear on them all.

The MOBILE STOPS. The jungle is STILL.

And Claire pulls a PRISTINE BABY from the blankets.

Wait. No. It's not a baby... It's a DOLL. Plastic. Diapers. Eyes closed. And Claire just holds it. Scared. Confused. A beat. Another beat.



And the Doll's eyes FLIP OPEN as it CRIES. An INHUMAN HOWL. Claire DROPS it -- PETRIFIED -- STEPPING BACK -- TRYING TO GET AWAY -- And that's when she realizes -- There is something DARK all over her HANDS. LIQUID.

CLAIRE SCREAMS!